The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 3, 1918

PRICE TEN CENTS

YVETTE

THE NATIONAL THEATRICAL WEEKLY

THE LATEST ADDITIONS TO

HALL OF FAME **BROADWAY'S** HALL OF FAME

THE THREE SONGS THAT THEY ARE ALL TALKING ABOUT

Music by ALBERT VON TILZER
Words by LEW BROWN

AU REVOIR
BUT NOT GOOD-BYE
SOLDIER BOY

CAN IT BE POSSIBLE THAT YOU HAVE OVERLOOKED THIS WONDERFUL BALLAD? THERE HAS NEVER BEEN A GREATER HIT.

Music by JACK EGAN
Words by AL HARRIMAN

THAT'S THE
KIND OF A
BABY FOR ME

THE SUPREME COMEDY NOVELTY SONG OF THE SEASON. EDDIE CANTOR'S RIOT HIT IN ZIEGFELD FOLLIES. GREAT VERSION FOR THE GIRLS.

Music by RUBEY COWAN
Words by LEW BROWN

MY MIND'S
MADE UP TO
MARRY CAROLINA

THE NEXT BIG POPULAR HIT. THIS IS THE ONE RAG BALLAD YOU CANNOT RESIST. VERSIONS OF ALL KINDS.

145 W. 45th St.
New York City

BROADWAY MUSIC CORPORATION
WILL VON TILZER, President

145 N. Clark St.
Chicago, Ill.

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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ELIZ. MARBURY IS THROUGH PRODUCING

BAD CONDITIONS BLAMED

Bad theatrical conditions, which, she states, are caused to a great extent by the war, have caused Miss Elizabeth Marbury to forsake the producing field and, as a result, she will vacate her offices in the Tilden Building on May 1 and move over to the American Play Company, in which she is also interested. From there, she will watch the trend of the business and, if it takes on a better tone, she may return to the producing end of the game at a later date.

Miss Marbury, who has, upon several occasions, been referred to as the representative of Miss Anne Morgan, has been quite prolific during the last few years in the production of musical comedy pieces of the smart variety, injecting a classiness and chicness to her offerings that won great favor with the public, especially when presented in the small Princess Theatre. There they invariably played to full houses and created a big following. Her social connections also have always been counted, by other managers at least, as invaluable, it being stated that she could command a larger attendance of the social elect at any one of her openings than any other producer in New York.

Her productions this year, however, have not been very extensive, being almost solely confined to a piece put on in association with Freddy McKay called "Follow the Girl." Contrary to her usual custom, this production was not opened in the Princess, a Shubert and larger house being selected instead. Whether the fact that the same amount of intimacy could not be secured in the larger theatre, or not, is unknown, but, at any rate, the piece soon closed.

The Marbury productions have been booked through the Shubert offices.

"LAND OF JOY" CLEANS UP

CINCINNATI, O., March 27.—George Lederer, associated with K. & E. in the ownership of "The Land of Joy," the organization of Spanish dancers, was "overjoyed" today by receiving word from Pittsburgh that his unique attraction broke all house records there by doing $3,400 on the closing Saturday. Fred Stone had held the record with $3,200, Lederer says. Lederer will stay back with the show when it comes to the Grand here.

"LOYALTY" PRODUCTION OFF

"Loyalty," by George Hobart, which formerly bore the name "Love and Duty," and which Elliott, Comstock and Gest recently decided might make a good moneymaker for them, has been thrown into the discard by that firm.

SECURE NEW PLAY

Elliott, Comstock and Gest have just acquired the script of a new play by George Middleton and Guy Bolton entitled "The Cross," of which they think very highly.

"LAUGHTER OF FOOLS" OPENS

ATLANTIC CITY, N. J., April 1.—Unselfishness and a kind heart find their ultimate and just reward in the new Belasco-Frohman production, "The Laughter of Fools," a comedy of human weaknesses and virtues by H. F. Maltby. The theme is an old one, tried in many a dramatic flame, and found always to be a sound principle in these ethics of human life.

"The Laughter of Fools" is a vehicle of contrasts in human nature cleverly sketched in spite of the rarefied air of calculation traceable in its dramaturgy and relying mainly upon its character delineation for its strength. It is gently satirical, humorous, and projects at times a kindly philosophy which seemed to agree with the mood of the audience. There was no doubt concerning its reception, to judge from the continued applause following each act.

William Sampson, as John Russell Grieg, pictured a part that was reminiscent of J. E. Dodson in "The House Next Door," produced some few years ago in New York, though the character was actuated by an entirely opposite motive. Peggy O'Niel, as the poor relation, Doris, smacked strongly of "Peg O' My Heart."

These two parts furnished the contrast in a picture of a genteelly poor but arrogant and impossible family attempting desperately to marry an impossible daughter to a man with fifteen thousand pounds a year, who, unfortunately, possesses a sense of values and tactlessly insists upon marrying the poor relation just before the final curtain. "The Laughter of Fools" is in three acts and too well appointed sets, well staged, and well acted. It is comedy in its true and consistent form, striking, at the first curtain, the chord of *motif* which runs through the whole vehicle, forming the basis of a pleasant melody of life. It has its dramatic moment, its intervals of genuine pathos, plenty of humor and the portions of truth essential to goodly comedy. "The Laughter of Fools" should receive considerable favor at the hands of the public.

Those in the cast were William Sampson, Max Leeds, Perry Marmont, Pirie Bush, Edward Broadley, Robert Forsythe, Katherine Stewart, Gladys Wynne, Peggy O'Niel and Beryl Mercer.

BRADY BUYS "GETTING TOGETHER"

William A. Brady has purchased from the British recruiting service the patriotic melodrama, "Getting Together," for which he is understood to have paid close to $100,000.

The play appeared at the Lyric Theatre, this city, week before last, to $21,000. It is said to have enjoyed phenomenal success last week in Philadelphia, where the receipts are said to have been scarcely less.

Mr. Brady will acquire possession of the play following its engagement in Boston, where it is playing this week.

Several other prominent managers bid for the play.

Blanche Bates and Holbrook Blinn, who are being featured in the play, and other members of a distinguished cast, will be retained.

OPENS "AMERICAN ACE" COLD

So sure was A. H. Woods of what he had in "An American Ace," which opened Tuesday at the Casino, that he cancelled the out-of-town engagement at New Haven, where it was booked for Friday and Saturday and opened it cold at the Broadway house.

THEATRES MAY START AT NINE

MANAGERS CONSIDERING PLAN

A movement to start evening performances at Broadway theatres at nine o'clock instead of eight-thirty, as the custom has been before the new daylight saving law became effective on April 1, gained considerable headway in New York theatrical circles this week.

While the United Managers' Protective Association has not taken any official cognizance of the movement as yet, several informal discussions have been held with respect to the nine o'clock curtain plan by individual members of the organization, and its advantages were carefully weighed and considered.

In the event that the nine o'clock starting time becomes effective the new order of things will undoubtedly interfere to a considerable extent with the after-theatre-business of the big cabarets and restaurants, inasmuch as the majority of the patrons of the Broadway houses are commuters.

With performances commencing at nine, they will not conclude until 11.30. As most of the suburban train schedules do not include trains after 12.15, the scant time intervening will cause many of the regulars to forego the customary cabaret after the show.

The consensus of opinion among Broadway managers early this week seemed to be that the 9 o'clock starting idea was at least worthy of a trial.

COL. T. ALLSTON BROWN DIES

PHILADELPHIA, Pa., April 2.—Col. T. Allston Brown, at one time a well-known dramatic agent, died in this city today. He was one of the first dramatic agents in New York City and was at one time dramatic editor of the NEW YORK CLIPPER. He also, during his lifetime, owned and managed his own companies, touring the country with them. In 1869 he joined the New York Branch of the Elks, being among the first ten members. Col. Brown was for many years considered the world's greatest stage historian. At the time of his death he was eighty years of age and had been retired for ten years. A brother survives him.

CHRISTEN DILLINGHAM VILLA

PALM BEACH, Fla., March 30.—Mrs. Charles B. Dillingham entertained today at the christening party for her new house, the cornerstone for which was just laid. Master George Vanderbilt broke a bottle of champagne over the cornerstone to mark the beginning of actual labor on the construction of what is said to be one of the most beautiful villas in this section.

MILLER GETS IRVING BUST

Alf. Hayman last week presented to Henry Miller a bust of Sir Henry Irving, which was among the possessions of the late Charles Frohman. Mr. Miller will place the bust on a pedestal in the lounge of the Henry Miller Theatre.

BANDITS GET ACTORS' MONEY

OAKLAND, Cal., March 30.—Five actors were among the thirty-five victims of six automobile bandits at a regular wild west hold-up at the Bartenders' Club this city last week.

The affair was "pulled off" quickly and quietly. The victims were made to stand in a row, with "hands up" and, as each was relieved of his valuables he was made to lie face down on the floor. When the "job" was finished, the outlaws made their getaway in a car which carried a New York license tag. The actors were from Pantages and the Orpheum in San Francisco. Lew Herman lost $800; Vic Le Roy, a diamond ring and pin; Frank Goldie, $650; Joe Shriner, $190, and Joe Kelly, $300.

THEY'LL ABUSE THE KAISER

Joe Weber and Lew Fields are daily rehearsing the play in which they are scheduled to make their return to the stage at Philadelphia on April 30 and in which Weber is to take the part of a shoemaker and Fields that of a grocer. The entire aim of the piece will be to show the Kaiser up in a bad light.

One of the scenes in the piece revolves about this spirit, Weber appearing to be reluctant to make a statement sought by his friends. Again and again he refuses, but when the audience is led to a point where their interest is nearly uncontrollable, he bursts out with "To Hell with the Kaiser."

VOEGTLIN AIDING LIBERTY LOAN

Arthur Voegtlin, formerly identified with the Hippodrome, has been pressed into service by Secretary of the Treasury McAdoo to aid the General Liberty Loan Committee, which seeks his expert advice in arranging huge pageants, etc. Recently, he staged a big scene in Baltimore.

"LILAC DOMINO" CLEANS UP

LONDON, March 30.—Despite the fact that the guns used in withstanding the German offensive could be plainly heard in London and every once in a while the earth would shudder sufficiently to rattle window panes, "The Lilac Domino," playing at the Empire Theatre, took in $12,000 last week. This piece lost $75,000 in America, but is a great hit here.

"KEEP SMILING" OPENING SET

PATERSON, April 1.—"Keep Smiling," the new piece which A. S. Stern, Lea Herrick and Julian Alfred are putting on is scheduled to open at the Klaw & Erlanger house here on April 11 and, after a short tour, go into New York about the first week in May, where the Vanderbilt Theatre is being negotiated for.

ZIEGFELD HAS NEW OFFICES

Flo Ziegfeld has moved his offices from the seventh to the ninth floors of the New Amsterdam Theatre Building, where they appear to have been laid out by Joseph Urban, so highly decorative are the furnishings.

"SMOKELESS" DAYS RAISE $500

The first of a series of ten smokeless days among employes of the Marcus Loew theatres netted $500 for the automobile ambulance fund. An ambulance costing $3,500 will be purchased with the proceeds and presented to the American overseas forces in the war.

CAMP THEATRES TO HOUSE ACTRESSES

MOVE WILL AID MANAGERS

Plans for the building of accommodations for the women, at least, if not for the male members of theatrical companies playing at Liberty theatres in the various army cantonments, were taken up last week and approved by the committee in charge of the theatres and the manner in which they are to be conducted. This step will do away with a point over which there has been much complaint by managers of road companies who had to transport their companies to and from the camps which, in some instances, amounted to a trip of forty miles or more and entailed the expenditure of a considerable amount of money.

It is hardly expected that the new plan can be put into operation before next season, as it calls for the erection of a suitable house, with sleeping quarters for from twenty to forty persons, at each one of the camps that has a theatre. A matron is to be placed in charge of each of the houses, which are to be strictly under the surveillance of the Government at all times.

Fears that shows which play the cantonment theatres may be tabooed by managers of houses in cities near by, when offered to them later, began to be discussed by producers of road shows during the last week, one even stating that his production had already been subjected to that treatment.

He said that the manager in question, who is in a town near-by to a camp where there is a theatre, felt that the big drawing power of the piece had been taken out of it when it was presented at the Liberty Theatre. He stated that this came about through the admittance of civilians to the Liberty Theatres, each one seeing the production there naturally not wishing to see it when it played the near-by city at higher prices. At the offices of the committee, however, it was denied that any civilians were admitted to the theatres, it being stated that great care was taken to guard against it.

Several of the managers seen during the last week seemed to believe that the Government may change its methods of obtaining attraction for the theatres next season and buy such shows as it wants. Some of them seem to feel that the present percentages of 70-30 is not right and that, by next season, the Government may strike a bargain whereby a manager will present a bill showing what it will cost to operate his attraction for a week, and that the Government will add 10 per cent to it, as his profit, and call it a deal. At the offices of the committee, this also was said to be unlikely, as it was being offered many shows now on percentages that ran as low even as 50-50.

This being the first season of the army theatres, there are, naturally, some angles that will be smoothed out next year, one of them being the order in which the shows are booked. Most managers seen during the last week, stated that they will book the army theatres next season just as towns, instead of as a circuit. For instance, a show in laying out its route for the season might, under that plan, book into Baltimore, then play Camp Meade, and then go into Washington. By this means the long jumps of which show managers have been complaining could be cut out and their expenses consequently cut down considerably.

This method of booking would also do away with some trouble which road managers now find through having to carry scenery. When the camps opened, the congestion on the railroads was so great that cars were not available for the transportation of shows and, as a consequence, the theatres began furnishing sets for productions, thereby relieving the manager of the necessity of carrying such. Now, that the tension has been relieved, however, the committee in charge of the camps wish managers to carry scenery, and the difficulty that the latter are experiencing through this is heard here and there. If the shows are booked, as stated before, next season, though, all productions can carry scenery, in fact, will have to do so, because they will be playing a camp one night and a city theatre the next.

During the week, the Famous Players-Lasky Corporation gave out the prices at which they will release films for presentation at the army theatres. They are as follows:

STAR SERIES.

First Class—Any productions released 1 to 30 days after release date, $25.

Second Class—Any productions released 30 days to 3 months after release date, $20.

Third Class—Any productions released 3 months to 6 months after release date, $10.

Fourth Class—Any productions released 6 months and thereafter after release date, $5.

SENNETT AND ARBUCKLE COMEDIES.

First Class—Any productions released 1 to 30 days after release date, $10.

Second Class—Any production released 30 days to 3 months after release date, $7.50.

Third Class—Any productions released 3 months to 6 months after release date, $5.

Fourth Class—Any production released 6 months and thereafter after release date, $2.50.

The prices on the Arbuckle and Sennett contracts apply only to the Liberty Theatres and do not cover any other cantonment propositions.

.. BRAY PICTOGRAPHS.

First Class—Any productions released 1 to 30 days after release date, $4.

Second Class—Any productions released 30 days to 3 months after release date, $3.

Third Class—Any productions released 3 months to 6 months after release date, $2.

Fourth Class—Any production released 6 months and thereafter after release date, $1.

JOAN SAWYER MAY SUE

Joan Sawyer, who is doing a dancing act in Reisenweber's "Paradise," may bring action against the producers of "Law and the Woman," the moving picture founded on the famous De Saulles case, it was reported last week. Miss Sawyer alleges that she has been damaged by the introduction into the film version of the celebrated murder trial of a character purporting, by inference, if not by direct designation, to be herself.

In the screen story, the name Joan Sauber is employed, but, to those conversant with the De Saulles case, who later saw the picture when it was presented at a local theatre, the character drawn is said to have been unmistakable.

It developed at the trial of Mrs. De Saulles for the murder of her famous husband-athlete, Jack De Saulles, that the latter had been friendly with Miss Sawyer. The relations alleged to have existed between the two are said to have been faithfully portrayed in the picturization of the case.

In this connection, it was reported that the De Saulles family would take steps to have the picture suppressed.

Miss Sawyer is sojourning at French Lick Springs at present.

THEATRES READ WAR NEWS

Bulletins of Sir Douglas Haig's great success at Arras were read from the stages of many New York theatres on last Thursday night and were received by cheers and applause that lasted for several minutes. The audiences at the Winter Garden, Empire, Hippodrome, Park, Punch and Judy and Broadway, were among those who welcomed the news of the checking of the Huns.

CINCINNATI MANAGER CHANGES

CINCINNATI, O., March 30.—Charlie Weidner, one of the most popular box-office men of Cincinnati, who has been assistant treasurer of the Grand Opera House, has accepted a position as manager of the Colonial Theatre, Columbus, Ohio. The Colonial recently was taken over by I. Libson, of this city. Weidner had been at the Grand for many years.

TICKET BROKER COMBINATION PLANNED

SHUBERTS BACK OF IDEA

A combination of ticket brokers, to be under the controlling influence of the Shuberts, is a possibility within the next few months, with the object of getting the plan, if it goes through at all, into operation next Fall. During the past week, two meetings were held by big interests in the ticket business, and the outline of the plan was unfolded. Whether or not it will go any further depends upon whether the ticket men will all agree to come into the arrangement without a fight, it having been stated that if any of them held out and started a defferent consolidation the idea would be abandoned.

The Shuberts have been reported for some time to have been in the ticket brokerage business, it having been stated that they control the Tyson corporation which have stands in many hotels and other public places.

Just why they should wish to extend their interests in this direction was not made known, but it might work out that they intended to also use such agencies as came under their control in their fight against Klaw and Erlanger. Neither Lee nor J. J. Shubert attended the meetings, but a representative was present, who is to do the preliminary work and, if the thing appears possible, will bring them in later.

There are a great number of ticket brokers in New York and, while only a few of the larger ones were at the meeting, the rest might be affected if the thing goes through.

Among these brokers are: Broadway Theatre Ticket Co., E. Alexander, Bascom, Inc., J. S. Jacobs, Joe's Theatre Ticket Co., McBrides, Joe. Leblang, United Theatre Ticket Co., Terminal Theatre Ticket Co., W. M. Gerson, Times Bldg. Ticket Co., Leo Newman, Benjamin Feinberg, N. Y. Theatre Ticket Co., M. Sussman, Normandie Theatre Ticket Co., Rullman's Ticket Co., Public Service Ticket Co., Joshua Rapf, Louis Cohen Theatre Ticket Co., B. Schlesinger, William Reissert, A. Phillips, Central Theatre Ticket Co., Charles Levy, Times Square Theatre Ticket Agency.

THEATRES MUST REGISTER

Registration of all places of amusement, admission to which is subject to the war tax, is provided for under rules and regulations adopted by the Bureau of Internal Revenue, with the approval of Secretary of the Treasury William G. McAdoo, last week.

Every person, corporation, partnership or association, including ticket brokers, who are required to collect the tax on admissions, must, beginning last Monday and annually thereafter, on July 1, file, in the office of the Collector of Internal Revenue of the district in which the place of business is located, an application for registry, setting forth the full name of such person or persons, with the address of each, with street, city and State, the nature of the business, the name of the theatre, hall, park or place where performances are held, their location and seating capacity, together with information for a period of twelve months prior to such registration, as to the total receipts accruing from such business, the number of performances given by the proprietor, the number given by others, and the prices of admission charged.

Traveling or itinerant shows or amusement enterprises, having fixed or established headquarters, are required to file with the Collector of Internal Revenue of the district in which such headquarters are located, a schedule of the itinerary for the year, or season during which they operate, and also are required to keep a daily record, and render monthly returns to the Collector.

ZIEGFELD WINS GROVE DISPUTE

Having relinquished all right, title and interest in the name Cocoanut Grove, Messrs. Elliott, Comstock and Gest announce that the Century Grove will open atop the theatre of the same name to-morrow (Thursday) night at 11.30 o'clock.

The following letter was written by Morris Gest to Florenz Ziegfeld anent the decision:

"Without discussing the legal or moral right to continue the use of this name as applied to the amusement resort on the roof of the Century Theatre, the members of this firm have unanimously agreed that they do not wish to use any name, material or idea which was originated by you in connection with this enterprise. We feel that since you attach such great importance to the words 'Cocoanut Grove' it would ill become us to enter into any controversy whatever regarding this name.

"Therefore, we desire to assure you in all friendliness that we hereby formally abandon any idea whatever of using this name in connection with the amusement resort on the Century Theatre roof, which we propose hereafter to call the 'Century Grove.'"

The cast of the new Midnight Revue atop the Century Theatre includes Lillian Lorraine, Carl Randall, Ray, Gordon, and William Dooley, Sybil Carmen, Frances Pritchard, Arline Chase, Katherine Galanta, Ruth Oswald, Julian Hall, Mlle. Adrienne Dore, Edward Basse and a chorus of twenty-eight girls. The music is by Leslie Stuart and Harry Tierney. The revue was staged by Edward Royce and the scenery is by Joseph Urban. The music for the revue, and for the general dancing, between the first and last halves of the show, will be by Joseph Smith's orchestra.

MUSICIANS DROP DEMANDS

As matters stand at present between the musicians' union and the managers, all of the demands presented to the V. M. P. A. last week have been dropped, excepting the demand for an increased wage scale in houses of the Loew Circuit type.

The present wage scale in theatres embraced in this class is $28 per man and $51 for leaders. The new wage scale calls for $30 per man and $55 for leaders. The Loew Circuit and other small time houses affected by the new scale have not as yet signified whether they will pay the increased rate or not.

A union official stated this week that he did not think it would be necessary to call a strike in the Loew houses as Marcus Loew had given indications that he would be willing to meet the musicians more than half way. Musicians in burlesque houses have been receiving $27 per week and $8 for Sunday performances. The burlesque managers agreed to pay the men $30 per week hereafter and $5 for Sundays. Should the authorities decide to interfere with Sunday performances in the burlesque at any time, the musicians will have gained an advantage of $3 over their former weekly wage.

ROPING STARS TO COMPETE

One of the big features of the forthcoming benefit performance for the hospital fund of the New York branch of the Showmen's League of America, which will be held at the Hippodrome on April 21, will be a champion roping contest. Guy Weadick, Will Rogers and possibly Fred Stone will compete. Harry Houdini has the show in charge. Harry Raver is handling the business end. Many big stars have already signified their intention of appearing at the Showmen's benefit.

A "Barnum and Bailey" smoker will be held in the club rooms of the league, at 817 Sixth Avenue, Sunday, April 14, at which Houdini and others will appear.

MERIDIAN PRODUCING CO. FORMED

The Meridian Producing Company is a new corporation formed for the purpose of presenting new plays. Ira Hards is the president of the company and will stage the plays. The initial production will be a new comedy by Samuel Janney and Edward Delaney Dunn entitled "Midnight," which will have its premier in Wilmington on April 8.

FIND TRACE OF 100 FAKE TAX INSPECTORS

NEW WARNING ISSUED

Basing their calculations on the complaints received, United States Customs officers last week estimated that the fake tax inspectors of which managers have been complaining, numbered between fifty and one hundred. As a matter of fact so many complaints have been received that Revenue Agent D. J. Gantt has found it necessary to again take up with Ligon Johnson, head of the United Managers Protective Association, plans for their extinction.

As a result a new warning is being sent out by the managers' association in the form of the following letters:

"U. S. Custom House.

"Ligon Johnson, Esq.,
"1520 Broadway,
"New York.

"Sir:—Various managers of theatres have complained to my investigating officers that they are continually annoyed by persons displaying badges and requesting to examine books pertaining to admission tax. These managers state that only a perfunctory examination of the books is made when the officers request admission to see the play.

"Mr. C. W. Nutt, who is directing the investigations of admission tax for this office, had a conference with you a few months ago and it was decided that in order to prevent imposters or unauthorized persons from examining books that a letter of authorization from myself or any of the three Collectors of Internal Revenue would be issued to officers, especially assigned to this work, and that the managers of the various theatres should recognize only such credentials.

"These letters have been issued to my officers in addition to their credentials from Washington. Of course, a badge, while a symbol of authority, should not be recognized by the theatrical managers as they can be obtained by unauthorized persons and imposters. It is desired by this office that unless any persons requesting to examine books pertaining to admission tax can produce a letter of authorization from myself or the collectors, that the managers refuse them permission to examine books and to witness plays. If the person insists that he be allowed to see the books, the manager should communicate with this office, or with any of the Collectors and ascertain whether such persons are authorized to continue investigation pertaining to admission tax.

"The Internal Revenue Bureau is becoming more embarrassed every day by unauthorized persons imposing under the guise of pretended authority upon the theatrical managers and other business persons. Anything you or the theatrical owners can do to assist us in ascertaining who these persons are, will be greatly appreciated by this office.

"Very respectfully,
"D. J. Gantt,
"Revenue Agent."

"The Revenue Agent and Collector of Customs for this district advise me that many managers have overlooked the previous bulletin of this association instructing the local managers *not to recognize* a mere badge, but to request each person representing himself as a representative of either the Revenue Agent or Collector of Customs to exhibit a *specific letter of authority* in addition to any badge.

"Get the name of any individual who represents himself as such an official and who cannot produce such a letter and advise me at once.

"Please read these letters closely and follow the instructions given in them. By doing so, unwarranted admissions to your theatre will hereafter be avoided.

"United Managers' Protective Ass'n."

THEATRES LOSE LIGHT

As a result of a violation of the fuelless Monday regulations, the National Winter Garden, at 11 East Houston Street, and Kessler's Theatre, at Second Avenue and Tenth Street, were notified last week by the Edison and United Electric companies that further service will be discontinued. The theatres are popular amusement resorts on the East Side and heavy losses will be sustained on account of the ruling. They were charged with displaying electric signs on forbidden days.

SAYS HUSBAND BEAT HER

Chicago, March 29.—Maude Ferrington, in private life Mrs. Joseph M. Kelly, has started divorce proceedings before Judge Heard, of the District Court. She is at present the leading lady in the "Bird of Paradise" company, now playing in Milwaukee, while her husband is a wealthy theatrical producer. She charges that her husband was cruel to her, as evidence of which fact she pointed to her two blackened eyes. Judge Heard reserved decision.

OLD THEATRE TO BE RAZED

Terre Haute, Ind., March 30.—Terre Haute's first theatre, a wooden structure erected in 1860, and known as Dowling Hall, has been ordered torn down by State fire inspectors. The house has not been used for theatrical purposes for twenty years. Frank Mayo, in "Davy Crocket," was the last legitimate attraction that played there, after which it was devoted to stock and later became a skating rink.

TRENTON HOUSE CELEBRATES

Trenton, N. J., March 29.—Today marks the fifty-first anniversary of the opening of the Taylor Opera House, now a big-time vaudeville house. The house was opened in 1867 by the late John B. Taylor and Thomas B. Taylor, who is the present treasurer of the house. It has also the distinction of housing the ceremonies attendant upon the inauguration of New Jersey's governors for the past twenty-five years.

NEW SWAN FARCE OPENS

Stamford, Conn., April 1.—A new farce by Mark Swan, entitled "She Walked in Her Sleep," had its initial presentation at the Stamford Opera House, here, tonight. George Broadhurst is announced as the producer and the cast contains the following well-known Broadway players: Lois Meredith, Helene Lackaye, Arthur Aylesworth, William Jefferson, Walter Lewis and Eva Williams.

KILROY & BRITTON COME BACK

Chicago, March 28.—The old producing firm of Kilroy & Britton are back in the field again and have opened offices at 518 Chamber of Commerce building. They will produce next season, opening early in August, three new musical comedies—"My Sammy Girl," "Oh! Daddy" and "Atta' Boy," book and lyrics by Lem B. Parker and music by W. R. Williams.

SELWYNS HAVE FOUR NEW ONES

Selwyn and Company will try out four new plays at the Belasco Theatre in Washington during the month of June. The first will be Avery Hopwood's farce, "Double Exposure," the second will be Cosmo Hamilton's "Mrs. Larrabee," the third "Tea for Three," by Roi Cooper Megrue. No name has been selected for the fourth play, as yet.

LORRAINE OUT OF ROOF SHOW

Lillian Lorraine will not open at the Century Theatre Roof on Thursday night, as heretofore announced. Her contract with Jack Norworth, which has three weeks more to run, bars her from appearing with any other company excepting "Odds and Ends" until the time limit has expired.

POLICE ARREST 30 ACTORS

William Hassam, Harry Fisher, Tom Kennedy, Harry Eaton and Fred Higgins were arrested last Saturday with twenty-five others, for loitering on Broadway between Forty-fourth and Forty-eighth streets.

CABARETS IN CHICAGO GO MAY 1

PICCOLO SOLOS ARE EXEMPT

Chicago, April 1.—An ordinance, which is variously described as "a blow to Chicago," one that will "slow up the town" and which will put out of business, among others, the Green Mills Gardens, with an investment of $250,000, was passed by the city council last week, when the city fathers decreed that, on and after May 1, cabarets will be tabooed. The vote in favor of the measure was unanimous, being 63 to 2.

Entertainments of the soft-pedal variety are exempt. Under the new order, cabarets, if they can be called by that name after their teeth have been drawn, are to be made simpler, more polite and quiet. Instrumental music will not be denied an amusement-loving public. Piccolo solos, pianola, graphophone or orchestrion will not be disturbed. But no superhuman or inhuman voice can be heard. No short skirts or broad backs may be seen. There will be no public dancing or skating. The patrons may eat, drink and listen to the orchestra. Nothing gayer than that will be permitted, and then only in places where the proprietor has the approval of the police and has paid an extra "cabaret" fee of $300.

The ordinance applies to the Blackstone, Morrison, Sherman, Stratford, Planters' and Bismarck hotels, to the Ghetto barroom and the $110,000 place of Al Tearney on the South Side.

Where intoxicants are not sold, any sort of a cabaret can be conducted which the statutes of decency do not forbid. The same is true at places where a special bar permit licenses the selling of intoxicants until 3 o'clock a. m.—two hours after the man who pays $1,000 a year license fee is required to close shop.

This provision of the cabaret ordinance, which is regarded as unfair, unreasonable and inequitable, precipitated a fight upon the measure. One alderman contended that the special bar permits for dance halls is a curse that does more harm than the cabarets and and causes more drunkenness and that they constitute a temptation to the young.

"It is all pure bunk to put the cabarets out of business and permit the dance halls, under special bar permits, to pull off worse things than the cabarets ever dreamed of," the alderman argued.

The brewery interests are alleged to be responsible for passage of the ordinance.

CHANGE NAME OF DALE PLAY

The name of Alan Dale's play, "The Madonna of the Future," has been changed to "The Woman of the Future," and is playing under the new name this week. The play is on trial, charged with immorality, before Justice McAdoo. A decision regarding the moral status of the play is expected to be reached shortly at a postponed hearing of the case.

DRAFT CATCHES MORE

Harry W. Stevenson, Charles C. Stirk and Julius Conzatti were among those theatrical folk who left with Monday's contingent of drafted men for Camp Upton.

JANE HOUSTON WEDS IN LONDON

London, Eng., March 29.—Jane Houston, an American actress, and Capt. Wallace Middecombe, an English actor, were married here last Monday.

NELLIE REVEL SICK

Nellie Revell, who made a winner out of "Flo-Flo" for John Cort, was confined to her home last week with a threatened attack of pneumonia.

"THE WANDERER" DRAWS $23,796

Milwaukee, Wis., March 29.—"The Wanderer" played to $23,796 during its two weeks' stay at the Davidson Theatre here.

PLAGIARISM CHARGE DISMISSED

Boston, March 28.—Judge Dodge, of the United States District Court, handed down a decision yesterday regarding the charge of Jane Seagrave that the play "The Unborn Child" was a plagiarized version of her own play, "Suffer, Little Children, to Come Unto Me." The charge was made against Gazzalo, Catts & Clifford, Inc., of Chicago, who were producing "The Unborn Child" at the Globe Theatre, of Boston, at the time that the bill of equity was brought to court.

Judge Dodge, in his decision, absolves the Chicago firm of all guilt and stated emphatically that "The Unborn Child" was not an infringement of the Seagrave manuscript.

ACTRESS SUES WESTERN UNION

In the Supreme Court last week Dolly Castles began suit for $5,000 damages against the Western Union Telegraph Company, which, she alleges, failed to deliver a message she sent to her stage manager. In her complaint Miss Castles says that a dress rehearsal of "Flo-Flo" was to be held at the Cort Theatre on the night of December 16, 1917. That evening she was not feeling well and, she says, sent a wire to the stage manager explaining her absence, and alleges his failure to receive her telegram caused her dismissal and consequent loss of $150 a week, which, she claims, was the salary she was to receive.

CENTURY OWES $358,461

The enormous debt of the late lamented Century Theatre Corporation was made public last week in connection with the schedule of bankruptcy that was filed. The total indebtedness of the organization amounts to $358,461, while the assets are listed at $63,871.

The largest claim against the corporation is $199,991, belonging to W. K. Vanderbilt, but this is covered by certain securities. Of the unsecured claims, the New Theatre Company stands out with its claim of $41,501. The other debtors and the amount admitted are: Lew Fields, $36,750; Victor Herbert, $6,400; Adolf Bolm, $5,500; Lucille, Ltd., $10,857; Irene Castle, $4,500; Elsie Janis, $225; F. Ziegfeld Jr., $659; Flora Revalles, $2,500; Jerome L. Kern, $3,600; White Studio, $510; Carrere and Hastings, $2,089; Faves Costume Company, $1,072; Globe Ticket Company, $634.

STAGE TO BAN PRO-GERMANS

The theatre managers and theatrical clubs were reported to have started a movement last week to oust all employees or club members who voice views inimical to the United States. The Players Club took the initiative by circulating a petition among its members which demands the barring of those who favor the Huns or who criticize the conduct of the war by the Administration at Washington. This petition will be voted upon by the Board of Governors on April 15. It is planned by managers to make all of their employees register their nationality and citizenship and in this Arthur Hopkins led the way last Friday when he caused to be placed on the bulletin board of the Punch and Judy Theatre a notice requiring all employees to register their place of birth and citizenship.

SHANNON HAS PLAY IDEA

Sam Shannon, who has just moved into very recherche offices in the Regan office building next to the Hotel Knickerbocker, was looking for a theatre last week in which to revive an idea similar to the one that Holbrook Blinn once inaugurated at the Princess Theatre, he having acquired several one-act plays of which he thinks very well. His "Nic-Nacs" company is scheduled to begin rehearsals within the next few weeks.

LICENSE BUREAU MOVES

The License Bureau of the City of New York, heretofore located at 49 Lafayette Street, has removed to 57 Centre Street. The new location is about two blocks distant from the former quarters of the bureau.

VAUDEVILLE

N. V. A. TO HOLD NOVEL PARADE FOR LOAN

500 CARS, 20 BANDS IN LINE

The executive committee of the N. V. A. has arranged a novel stunt, in the interests of the forthcoming Liberty Loan drive, which will take the form of an automobile parade of its members, in which it is expected over five hundred will participate.

Each auto will contain two or more members, made up in character or comedy costume, and it is planned to have at least twenty bands, placed at regular intervals in the line. The auto procession will take place during the second week in April, on a date to be chosen later, and will start from the clubhouse at 48th Street and Broadway, about 10 A. M., and make its way slowly down Broadway, until it reaches the business section.

At each stop some forty or fifty impromptu entertainments will spring into being, simultaneously. After the ballyhoo has attracted a crowd, speakers will address them. Expert salesmen will go along with the actors, and after the necessary interest has been worked up, will go among the crowd and endeavor to sell bonds.

While the plan is still in the embryo stage, over twenty well known vaudeville stars, who are members of the N. V. A., have already signified their willingness to do everything in their power to make the stunt a success.

Henry Chesterfield has charge of the arrangements for the auto parade, and will make further announcements next week.

WALTER ZINN ARRESTED

Walter Zinn, a vaudeville actor, and until recently a member of the N. V. A., was arrested at Broadway and Fifty-fifth Street on Sunday evening, charged with disorderly conduct.

It seems that he got into an argument with a woman, and, according to report, a sailor, attracted by the loud conversation going on between the pair, decided to interfere. Zinn resented the interference, it is said, and a fight ensued, which resulted in Zinn landing in the station house. Zinn was arraigned before Magistrate Boyle in the West Side Court on Monday morning. After listening to all of the persons concerned in the fracas, the Magistrate dismissed the complaint against Zinn.

ACTS ROUTED FOR WESTERN TIME

Rose and Curtis have booked the following acts for the rest of the season on the middle western time: Chisholm and Green, Rucker and Winnifred, Frawley and West, Fargo and Richards, Shrapnel Dodgers, Follis Sisters and Leroy, Verci and Verci, Gordon, Barker and Lucky and John Geiger.

CHRISTIE McDONALD INTO PALACE

Christie McDonald, prima donna with "The Spring Maid" company, will appear in a new act at the Palace Theatre the week of April 15. Supporting her will be Donald Roberts and Irene Roone.

MELNOTTE SISTER IN NEW ACT

Dixie Norton and Coral Melnotte will appear in a new act called "Songs, Styles and Steps," which will open on Orpheum time shortly. Miss Melnotte was formerly of the Melnotte Sisters.

NEW SKETCH GETS ROUTE

Edwin Stevens and Tina Marshall will begin a tour of the Orpheum circuit shortly in a new sketch called "The Birthdays of Dolliver," written by Stevens.

CHANGES ON BILLS

Last Thursday the Five Idianas and Harry and Anna Seymour were added to the bill at Proctor's Theatre, Newark, when it was found that Eva Tanguay could not finish the engagement. James Watts and company, playing the Orpheum Theatre, Brooklyn, started doubling for the remainder of the week with the Bushwick Theatre on account of the loss of voice by the Watson Sisters, who were out of the bill.

On last Sunday the bills about town in the big time theatres underwent slight changes. At the Palace Theatre, Odiva and Seals and The Creightons were out of the bill, and Bob Hall and Bissett and Scott replaced the two acts. At the Orpheum Theatre, Brooklyn, the Three Kanes were out of the bill, as was also Bessye Clifford. No act replaced them. At the Bushwick Theatre, Prosper and Maret were out. At the Colonial Theatre, The Duttons were withdrawn. At the Riverside the Models De Luxe were out of the bill, and at the Royal Jack and Cora Williams were withdrawn. These acts were out only for the Sunday shows, with no one taking their places.

Violinsky and company played the matinee and evening performance at the Harlem Opera House last Monday and, on account of illness, withdrew. Hamilton and Barnes replaced the act.

Elsie White disappointed at the Folly Theatre, Brooklyn, last week, and was replaced by Mr. and Mrs. Phillips.

Jack Wilson could not open at Keith's Theatre, Philadelphia, last Monday on account of the illness of Ben Baird, the straight man in the act. Wilson will play the last half of the week at the Prospect Theatre, Brooklyn. Morgan and Parker did not open at the Fifth Avenue Theatre last Monday, and were replaced by Techow's Cats. Camilla's Birds replaced Bert Levey at the Orpheum Theatre, Brooklyn, last Monday. It was said that Levey was suffering with an attack of ptomaine poisoning.

Dura and Feeley were withdrawn from the bill at the American Theatre last Sunday and were replaced by Anderson and Burke.

EVEREST UPHELD BY N. V. A.

The executive committee of the N. V. A. decided this week that Everest's Monkey act has the sole and exclusive rights to the use of certain patented apparatus used in the presentation of the same. The decision came about as the result of a complaint made by Everest that the turn known as Raffin's Monkeys was using a similar contrivance. A report of the committee's ruling was sent to the Vaudeville Managers' Protective Association.

WILL BOOK MID-WEST HOUSES

Summer vaudeville will be installed in some of the middle Western Keith big-time theatres and will be booked by Arthur Blondell. Houses so far listed include the Hippodrome, Cleveland, which opens June 4; Keith's, Toledo and Dayton (split week), May 21; Keith's, Cincinnati and Indianapolis, May 20 (Sunday opening). Cleveland will play eight acts weekly; the other houses five.

"OH, YOU DEVIL" TO OPEN

"Oh, You Devil," a girl set with ten people, eight of them girls, and with Clay Crouch in the cast, will open the week of April 15 over the Loew circuit, under the management of Herman Becker. The act has been playing western time for the last year. It will be seen in the Loew New York theatres in April.

"STOCKINGS," NEW ACT, OPENS

Mark Adams opened last week in "Stockings," a girl act, with nine people, seven of whom are girls, at the Lincoln Theatre, Union Hill, N. J., under the management of Herman Becker.

SHEA SEEKS TO ENJOIN DORE & CAVANAUGH

UNDER CONTRACT TO HIM

Joseph E. Shea, the agent, has instituted court proceedings through Harry Saks Hechheimer to restrain the dancing team of Richard Dore and Evelyn Cavanaugh from appearing with Florenz Ziegfeld's "Midnight Frolic" atop the New Amsterdam Theatre. In his declaration, filed in the Supreme Court, Shea alleges breach of contract, setting forth that Dore and Cavanaugh placed themselves under written contract to him on March 29, 1917, by which they were to render their services for a period of two years under his sole direction.

The act had been booked for thirty weeks on the Orpheum Circuit and for twenty-five weeks on Keith and Proctor time, Shea states at the time it went on the roof.

Dore and Cavanaugh, according to Shea, were under contract with him to appear, at his direction, in the United States, Canada, Europe or Asia. The contract also provided that if either or both should attempt to render like services for others than Shea, the latter was entitled to an injunction to restrain them from such act.

Shea contracted to pay all railroad fares and transportation while the act was on the road and guaranteed that it was to have at least thirty weeks at a weekly salary of $225 the first year if Shea furnished costumes for the act, $250 if Dore and Cavanaugh supplied their own, and $300 for the second year. While they were not entitled to compensation during lay-offs, Shea held an option on their services during such enforced idleness.

Shea notified Ziegfeld of the existence of the contract between himself and Dore and Cavanaugh, whereupon the owner of the "Midnight Frolics" called Mr. Hechheimer on the telephone, acknowledged receipt of Shea's communication apprising Ziegfeld of the facts in the case, and said he would take the matter up with Dore and Cavanaugh.

A date for a hearing of the case has not been named.

MORRISON'S MAY BE REBUILT

Edgar Morrison, father of Patsy Morrison, manager of Morrison's Theatre, Rockaway Beach, is very ill and it seems doubtful if the theatre will open this summer. The house has been severely treated by the weather during the past few years, and extensive alterations and decorations will have to be made. It is possible that a new house may be erected.

FOX AND LOEB AWAY

William Fox and Jack Loeb are in Atlantic City, where the former is recuperating from the exertions he put forth recently in the drive for the Knights of Columbus.

CRESSY AIDS TOBACCO FUND

Will M. Cressy last week sent his check for $50 to the Stage Women's War Relief Tobacco Fund. This sum is a part of the proceeds from the sale of Mr. Cressy's book of war poems.

WESTON AND BRICE TO CO-STAR

Willie Weston and Fannie Brice are to be co-stars next season in a new play by Montague Glass.

TO PLAY PALACE FOUR WEEKS

The engagement of Nellie and Sara Kouns at the Palace Theatre, New York, has been extended from two to four weeks.

FRANCES KENNEDY SELLS STAMPS

BUFFALO, N. Y., March 30.—Frances Kennedy, while appearing here at Shea's last week, did her bit during a War Savings Stamp drive, being instrumental in the sale of several hundred dollars' worth of the stickers. She sang one of her stage successes, after which she led her hearers in singing the "Star-Spangled Banner." She followed this with an appeal to her listeners to get behind the President and General Pershing. To each purchaser of a $5 stamp, Miss Kennedy gave an autographed photograph of herself and she kissed the buyer of $100 worth.

DARLING CASE DISMISSED

Magistrate Brough, of the Yorkville Court, last week dismissed the case against Manager Alfred T. Darling, of the Colonial Theatre, and Alex, Naida and Emma Taylor, acrobats, who were charged with having violated Section 2152 of the Penal Code following a performance given at the Colonial on Sunday, February 10. The magistrate ruled that the evidence against Darling and the performers showed no violation of the Sunday law and so dismissed the case.

LEVY AIDS K. OF C.

PORTLAND, Me., March 27.—Bert Levy and Frank Dobson promoted an impromptu minstrel and vaudeville performance at Keith's Theatre here to aid the Knights of Columbus drive and raised $85. Dobson arranged the show, which ran about one hour after the regular performance. It was called the "Knockers Club" and it was the duty of everyone to knock. George Fiske was announcer and Levy was host.

ELINORE COMPLAINT DISMISSED

The complaint lodged recently against Violet Carleton and Louise Montrose by Kate Elinore and Sam Williams, with the executive committee of the N. V. A., in which Miss Elinore alleged that the sister act had infringed on her material, was dismissed last week. Miss Carleton disclaimed any intention of infringing on Miss Elinore's material, and agreed to eliminate anything in her act that might even remotely suggest the Elinore-Williams turn.

THEY ADMIRE EACH OTHER

While discussing the success of the new N. V. A. program for this season, first Acting President Hugh Herbert and Henry Chesterfield, secretary of the order last week, dared one another to take space in it. So, when the program is put on sale at the benefit, the careful reader will find two pages of mutual admiration wherein Chesterfield admires Herbert and Herbert admires the work done by Chesterfield.

DISAGREE OVER TRADE NAME

Lohse and Sterling have registered a complaint with Henry Chesterfield, secretary of the N. V. A., in which they allege that the billing of Loew Sisters Sterling constitutes an infringement on their "trade name." Chesterfield will announce his decision in the matter next week.

WAR SEPARATES OLD TEAM

The team of Bernard and Janis is about to be separated after many years of continuous partnership. Eddie Janis, of this team, is in the next draft and expects to be called to the National Army any day.

WESTONY AND FERRABINI SPLIT

Senor Westony and Esther Ferrabini, who opened in a new musical act last week, have split. Westony will open with Hattie Lorraine in the same kind of an act the last half of this week.

BENWAY TAKES PARTNERS

PITTSBURGH, Pa., March 28.—"Happy" Benway and the Lewis Brothers have formed a partnership and are presenting a new minstrel act. It will be seen in New York under the direction of Pete Mack.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 8)

PALACE

The show is opened with pictures and the Four Boises follow with their trampoline and bar act. There is nothing in the act worth while excepting the work done by the comedian, who manages to hog the entire show. Two other men and one woman assist, but that is really all they do. The woman does a few tricks and most of the bowing, while the other two men act as the casters. Hebrew music used by a bar act seems out of place. The act, however, went big at the finish, due mainly to the flying done by the comedian.

Fred Berrens, with a novelty violin turn, followed. He is assisted by a self-playing piano and the act went over in great style. It is more fully reviewed under New Acts.

Nellie and Sara Kouns occupied the third spot with a new routine of songs and some new and beautiful wardrobe. They have a new medley arrangement at the opening and then "Il Bacio" was rendered in a splendid manner with the difficult passages handled gracefully and in the best vocal style. The "Swiss Echo" song came next and the two talented sisters made a big hit with their conception and rendition of it. They respond to an encore with a classical song and then a beautifully arranged harmony rendition of "My Old Kentucky Home." The act scored a big hit.

Eddie Dowling, billed as "The International Comedian," was in the fourth spot with a line of comedy and serious talk. He starts off with several gags on the "nut" order and put them over well. He next rendered a serious recitation in which he told of the adventures of a Belgium refugee who had landed in England as a stowaway and tells his story so as not to be deported. A serio-comic recitation, telling of various opinions of the war as told in dialect by an Englishman, an Italian, an Irishman, a Scotchman, a Frenchman and a Turk, finishing with the American idea of the great conflict, was well received. Dowling scored a hit easily.

Derwent Hall Caine and A. E. Anson offered an act produced by Dion Boucicault and Frank McCormack entitled "The Iron Hand," and written by Hall Caine. The act is further reviewed under New Acts.

After intermission, Bessie McCoy Davis, assisted by John Merkyl and Thomas Conkey, offered a "Period Dance Revue," which was held over from last week. The opening of the act has been slightly changed. The turn, however, is slowing up for some reason or other and John Merkyl should be mildly censored for his manner of ennunciation and the way he slurs the lyrics of his songs. Miss McCoy Davis, however, is trying her best all the time and deserves a great deal of credit. Her trench hat is surely going to start a fad and her speech at the end of the act should be changed about, once in a while, so to lose its stereotyped aspect.

James and Bonnie Thornton got the reception of the show. Bonnie Thornton, looking like the "broiler" she talks about, started things going by putting over "Annie Rooney" and had the crowd singing the chorus with her. She then delivered a good routine of chatter, confining herself to domestic affairs. Jim Thornton then stepped out and put over his monologue, which was pointed with gags throughout, in fast and snappy style, bringing laughs thick and fast. They closed the act by singing a medley of old time favorite songs popularized by them many years ago. At the finish of the act, Bonnie Thornton wore another exquisite dress creation which caused murmurs of approval. The act was a big hit.

Herman Timberg and a company of eight offered an act, which is reviewed under New Acts. "The Stampede Riders" is also reviewed as a New Act. S. L. H.

RIVERSIDE

"The Girl in the Moon," a novelty singing act in which an attractive young woman seated in a property moon swings out over the audience during the rendition of her numbers, opened the bill, and was well received.

Lloyd and Wells on second scored with their comedy songs and eccentric dances. The boys are excellent steppers and in the early position scored a hit.

Gus Edwards has introduced one or two new songs and some new bits of business in his Bandbox Review, in which are featured his two proteges, George Price and Cuddles Edwards. The little revue, which is a classic in its way, is one of the brightest vaudeville offerings presented in many a day and although seen at this house on several previous occasions, met with its usual enthusiastic success. Vincent O'Donnell, the boy soprano, seems to be improving vocally and his songs were rendered without the usual effort which in the past marred his singing. The patriotic finale of the act carried it over to many encores.

Bert and Harry Gordon started off the comedy section of the entertainment in fine shape and won numerous laughs. The attempts of the impressario to teach the novice something of the art of breath control in singing was genuinely funny.

Wilbur Mack and Nella Walker have in their sketch, "A Pair of Tickets," an offering which will last in vaudeville about as long as this talented couple care to present it. While billed as a playlet, it is really more than that, it could properly be called an intimate revue, for it possesses all the essentials of this now popular style of entertainment. It abounds with bright lines and amusing situations and just at the moment when its plot as a playlet seems over it develops into a singing and dancing specialty in which Miss Walker and Mr. Mack are seen to excellent advantage and display talents which were previously unsuspected. A little elaboration of plot, the introduction of more musical numbers, a comedian or two and a clever chorus would about fit it for a Broadway playhouse.

Dorothy Brenner opened intermission and in three attractive costume changes rendered in good voice and with fine enunciation some well written special numbers and a published song. Miss Brenner's selections were well made, the first telling of the necessity of having "atmosphere" in a vaudeville offering, the second, in widow's weeds, which told of the futility of attempting to read a widow's mind and the third a jazz band number. For the act's finish Miss Brenner appeared in rompers and to a musical accompaniment recited a kid bit entitled "I spilled the Beans." Miss Brenner has evidently given much thought and attention to her vaudeville offering, which in its present shape is strong enough to successfully fill a good position on any bill.

Pat Rooney and Marion Bent are making their metropolitan debut as dramatic players in Samuel Shipman and Clara Lipman's sketch, "Over Here." The story of the playlet, which is particularly timely, deals with the experiences of two youths both in love with the same girl, before the exemption board of the U. S. Army. One is rejected on account of physical disability due to his size. The other, a giant in stature, claims exemption on account of feigned illness. The offering will be further reviewed under New Acts.

Gladys Hanson followed in the patriotic spectacle "Liberty Aflame" and gave a spirited and dramatic reading to the stirring and effective lines of the pieces.

W. V.

COLONIAL

Only eight acts made up the program. James Watts and "Circus Day in Toyland" did not appear, but Valand Gamble, the human Comptometer, held down No. 3 position in good style. Comedy was at a premium throughout the performance, only a few real hearty laughs being in evidence.

Parish and Peru opened after the pictures and made a favorable impression from the moment they appeared. The boys are now using a song and offering a couple of cross-fire gags that went over, as did their acrobatic and juggling stunts. Frank Parish furnished a surprise by jumping in and out of a barrel with speed and agility the like of which is seldom witnessed even in a gymnasium. The act started the show off with a bang.

Emily Francis Hopper and Herbert Marbury, direct from a run of "Oh Boy," offered an exquisite dance and song interlude that contained much class. A beautiful special set and an Oriental drop in one was the signal for applause. The pair danced to the liking of all and what they lack in the way of singing is amply made up by their legmania.

Valand Gamble was announced by a card on the stage. A huge black board in one is the only prop. Val Eichen appears and informs the audience that he intends to amuse them with arithmetical problems. He then asks for a multiplication sum aand is answered by Gamble, who is sitting in an orchestra seat. Eichen calls the wrong answer to the question and the "plant" laughs aloud, making Eichen confused. He then invites the "wonder" on the stage, the invitation is accepted and Gamble appears, attired in a semi-rube make-up. Cross-fire material is then indulged in, the straight man working the points over while the comedian does equally as well with the puns. Addition, subtraction and multiplication examples are hurled at Gamble by the spectators and he answers all correctly, which he proves while writing the answers and talking to his man at the same time. Many of the feats are new, and stamped the offering as a novelty. Not since the days of Griffith has there appeared such a marvel at figures.

Stephen D. O'Rourke displayed a tenor voice of quality and a personality just as pleasing. Four songs were sung, each securing a big hand. A few top notes in the "Calling Me" number rang true and the Irish ditty and war ballad were in keeping with his well cultured voice.

Clarence Oliver and Georgie Olp offered their pretty little playlet called "Discontent." Both handle their lines well and secured numerous laughs throughout the running of the playlet.

After intermission came Dave Genaro and Ann Gold. Miss Gold is a splendid artiste and delivered a song, read lines, danced and, best of all, wore clothes becomingly. Genaro danced his old routine, featuring the Irish Reel. He is the same old master of the cake walk as in days of yore and he and Miss Gold go through the syncopated stepping in grand style. However, it would add greatly to the dance if the original "Georgia Camp Meeting" was employed in place of the present orchestration. They were well liked.

The audience was fully prepared to laugh when Bert and Harry Gordon appeared. The boys went to them and put their material over, but were severely handicapped by the orchestra, which did not get in proper tempo for the finishing song.

Langdon McCormick's "On the High Seas" closed the show and held all in. The heavy dramatic situations that finally led into the spectacular battle fleet scene was applauded to the echo. J. D.

ORPHEUM

The Australian Creightons opened the show with a novelty juggling and acrobatic act. They work fast and do a variety of stunts exceedingly well. The smaller of the two does some very good comedy tumbling.

The Gallarini Sisters, in a musical act, were on second. They open with a cornet duet, well rendered, then follow with a double accordeon number. An accordeon solo follows, and the act closes with a violin and accordeon selection. The girls play well and responded to an encore, for which they offered another violin and accordeon number.

Lew Brice and the Barr Twins were on third, and presented an entertaining dancing and singing act. They open with a comedy number by Brice, and follow with a trio, and dance by all three. A comedy song and eccentric dance by Brice follow, after which comes an Arabian number by the girls. This number is well danced, but the staging is faulty, as it has been set to Spanish music. An eccentric dance by Brice, and a Red Cross number by the girls close the act. They scored heavily, and had to respond to an encore, for which Brice did a top dance.

James Mullen and Alan Coogan, in a comedy talking, singing and dancing act, followed them. They use a catch line, "make a note of it," which furnishes many laughs. Mullen is the better comedian, and his nonsensical bits of business brought forth much laughter. An eccentric dance by Coogan was well liked, but, owing to the fact that they followed a dancing act, it did not go as it deserved to. A double comedy song closed the act. The audience liked this team's work, and they had to take several bows.

In the fifth place came "Submarine F-7," a spectacular dramatic act, the theme of which is the present war, and which serves to explain to the public the workings of these undersea craft. The story, briefly, is this: An American submarine, scouring the ocean for enemy craft, comes upon the hostile fleet, and sinks one of the battleships. Shortly afterward the submarine is fired upon, and begins to sink. All efforts to save the crew are in vain, and, as a last resort, the only two life-saving helmets on board are brought out, and lots are drawn to decide who shall wear them. When the men are ready to leave the ship, they find escape impossible. The men all kneel down, and sing "My Country, 'Tis of Thee," and, while they are singing, the submarine begins to rise.

Frank Carter opened the intermission, and, with his stories, singing and dancing, scored his usual hit. He gets over a good many impromptu gags, and has several bits of business that win laughs. His acrobatic dance at the finish was the best thing in the act.

Mrs. Gene Hughes and Company, in a sketch called "Gowns," were next on the program. The story is that of a dressmaker, who tries to impress women with the importance of dress. A "movie" director is showing marked attention to his star, and neglecting his wife. The latter, thinking that Mme. Kelly, the dressmaker, is responsible for this, goes to upraid her. Mme. Kelly soon patches things up, and the young couple, reunited, leave for the theatre, as the dressmaker calls up her old sweetheart to tell him she will come to him. The act is very funny in places, and has many humorous situations.

Gus Van and Joe Schenck, ever popular, were in the eighth place, and, with their singing, were the hit of the bill. They had to respond to two encores and a speech before they were allowed to leave the stage. Van sang several dialect numbers that took the audience by storm.

Camilla's Birds replaced Bert Levy, who had to withdraw on account of illness. The feathered performers did some clever work that was appreciated and held those who started to leave. S. K.

VAUDEVILLE

AMERICAN

Frank Carmen opened the bill the first half of the week and presented his hoop-rolling act and deservedly won favor.

Beatrice and Evelyn O'Neil presented a dainty and pleasing singing act and scored a decided hit. They opened with a song, which was followed by a patriotic solo by one of the girls. This they follow with two doubles, in which they started with a song and went into a dance. The girls are clever, have pleasing personalities and put their songs over to the best advantage. They are also good dancers. An encore was their portion.

Horton and La Triska, the clown and the human doll, presented a clever act and won success. (See New Acts.)

The Columbia City Four captured the audience from their first number. They sang six songs and received applause for each. These boys are entertainers of ability. They introduce comedy in their act without resorting to the buffoonery so noticeable in similar acts. They made such a hit that they stopped the show, and were forced to take an encore.

Nat Nazarro and company, two men, a boy and a woman, were seen in their offering called "A Variety of Varieties." They began with acrobatics and tumbling, with a couple of hand stands by Nazarro and the boy. The two latter then indulged in a little talk, after which the boy played a 'cello to the accompaniment of a violin played by Nazarro and piano by the woman. This was followed by a comedy song and a dance by the boy. Then came some flip-flops and a hand stand for a finish. For an encore the boy rendered a patriotic song. The youngster bears the burden of the act, but he is well equipped for it. He is a remarkable acrobat, an exceptionally clever dancer, plays the 'cello well and, while his singing voice is not strong, he puts a song over well. The act went big.

Jere Sanford, "the chore boy," was on number six, following the intermission. He opened with whistling and then went into a rube monologue, which he followed with two yodeling songs. He presents a pleasing act, whistles and yodels well and delivers his patter in a humorous manner, with a regular down East twang. He was well liked.

Dolan and Lenharr were seen in Dolan's burlesque comedy sketch entitled "Modest Mary." The skit deals with three crooks, a woman and two men, in which the former outwits the others. Modest Mary, who has won a reputation in Denver as a crook, comes to New York, and her first "victim" is a crook named Duke, whom she relieves of a necklace, which had been "taken" from a "swell dame." Mary meets a pal, who tells her the Duke is going to call on her to get the necklace, and they decide to trim him. The Duke calls and "lifts" the necklace when he is alone in the room, but Mary not only gets it back, but gets his bank roll. Her cleverness wins the Duke's admiration, and he proposes and is accepted. The work of Dolan, Miss Lenharr and their assistant carried the skit to success.

Adams and Guhl offered one of the most amusing blackface acts seen here this season. They rank with the top-notchers in their line. They depend almost entirely upon their dialogue, their only song coming as a finish. Their material is bright and well put together, and they use it with telling effect, getting plenty of laughs. They scored heavily.

Nelson and Nelson, two young men, in closing position, were seen in their comedy acrobatic act. They start work on short stilts, which raise them about a foot from the stage, and on these they perform a number of clever stunts. One of the boys then works without stilts. They are clever performers and do work a little away from the usual acrobatic stuff.

William S. Hart was seen in his newest film production entitled "Blue Blazes Rawden." E. W.

FIFTH AVENUE

Easter Monday afternoon found this house packed to capacity and the bill presented was received with marks of approval.

The Three Mizunos, a man and two women (Japanese), the former opening with foot juggling with a Japanese paper parasol opened. One of his partners then sang a patriotic number in English. For a finish, the man balanced a break-away ladder on his feet and the girl who sang mounted the ladder half way. At the break-away the girl performed several stunts on the remaining pole. This is a well presentd act, with a Japanese drop at the back. The second girl acts as an assistant.

Julian Hall, the "Jazz Boy," opened with a medley on the saxophone and then played ragtime on the same instrument. He followed with a soft shoe dance and then gave a capital imitation of Charlie Chaplin. His next was a trombone solo with a little rag, and, for a finish, he did some Russian hock dance steps while playing the trombone. Hall is versatile. He is equally clever in playing the saxophone and trombone and is a crackajack dancer.

Milton Pollock and Company, three men and a girl, presented a comedy sketch entitled "Speaking to Father." It tells of the love affair between the daughter of a rich mill owner and a young college graduate, whose stock in trade is the confidence he has in his own ability. The daughter has just reached her twenty-first birthday and has received, as a present, $100,000 worth of stock in her father's business. The young lover makes little impression on the old man until the latter is visited by a middle-aged professor, whom mother has selected as her future son-in-law.

The mill-owner then offers to set the young man up in business, with the promise that, if he succeeds in the venture, the daughter shall be his. The old man offers $5,000, but finally makes it $20,000. With this capital, the young fellow buys the stock from the girl, and the old man capitulates.

The sketch is founded on a good idea, which is well worked out. The lines are bright and snappy and furnish many laughs and the three male characters are capitally portrayed. The girl playing the daughter has little to do, but does that little well.

Jack Rose, assisted by Raymond Walker, presented a song and pianologue and scored a decided hit.

Mabel Burke sang a patriotic animated song, took an encore and received enough applause for another.

William Seabury and Miss Billie Shaw presented an elaborate act, in which they are assisted by a pianist. They open in one with a song and a few dance steps. Seabury then gives a song and dance. Miss Shaw follows with a dance and then comes an excellent piano solo. For a finish, Seabury and Miss Shaw do a dance they call the "Argentine Jazz," which has a sufficient number of eccentric twists in it to warrant the "Jazz" part of the title.

The act is splendidly put on, with a special drop in one and then a special full stage setting. Seabury and Shaw are better than the average dancers seen hereabouts and the pianist lends good aid.

Charlie Howard, assisted by Margaret Taylor and Frank Williamson, were seen in Howard's comedy act entitled "Cured," and scored a laughing hit.

The Primrose Four sang a half dozen numbers, four of which were songs popular twenty years ago, and were so well liked that they were forced to respond to an encore and, even then, the audience was loath to let them go.

Techow's Cats closed the bill and met with their usual success. E. W.

ROYAL

James J. Morton, the announcer, is doing the honors at the Royal for a second week.

The show was opened by the Zanaros, man and woman, in an acrobatic, gymnastic act. The woman works on a high bar, supported on two ladders, which are balanced by the man. She works fast and scored a hit in the opening spot, responding to an encore, which is unusual for acrobatic acts.

Fred Holmes and Lulu Wells, in a song, talk and dance act were on second, and pleased the audience. (See New Acts.)

Hunting and Francis, in their skit, "Love Blossoms," were in the third position. Hunting is a comedian of the first water, and gets the most possible out of his lines. He is in charge of the flower shop where he works, and the girl enters to buy some flowers. As she names the people they are going to, the boy picks out appropriate flowers. There are a good many laughs in this bit that were well brought out. The girl sings a song and plays the banjo, while he does a dance. The act scored, and had to take four bows.

Britt Wood, with his banjo and harmonica, was on fourth and scored a huge hit. He opens with a banjo selection and follows with a harmonica and banjo. His next is a harmonica selection, showing how an old-time darky would play an old-time melody and how a young darky of to-day would play the same tune. For a finish, he does a dance, accompanying himself on the harmonica. Wood gets over big, for he has lots of personality and knows how to apply it. He scored heavily and had to respond to an encore, for which he rendered another harmonica selection.

"Childhood Days," a rural comedy act, without rhyme or reason, and lacking in comedy, was fifth on the bill.

Moss and Frye opened intermission with a comedy talking and singing act that ranks among the best. The taller of the two is the comedian, and his kidding of the other brought roars of laughter from the audience. Their talk is snappy and their singing good, and they scored a real sized hit, taking six bows before they were allowed to leave the stage.

Theodore Kosloff and his Imperial Russian Ballet occupied the feature spot on the bill. This is one of the most pretentious acts in vaudeville to-day, carrying its own orchestra and corps de ballet. The act is opened with a selection by the orchestra, which is followed by "The Romance of the Russian Winter," by Vera Fredowa. The next is "An Aztec Poem," by Kosloff, and Natcha Rambova, which is followed by "I Hear the Song of a Nightingale," executed by Miss Fredowa.

The fourth is "An American Fantasy" by Miss Rambova, which was very well done. "The Lezinka," a Caucasian folk dance, followed this, and was excellently danced by Miss Fredowa and an unprogrammed young man. Following this came "A Classical Adagio," by Kosloff, and Maria Maslova, which was well rendered. "A Classical Variation," and a finale number by the same artists, closed the act.

Kosloff is a showman and has taken pains in staging his act, with the result that it scored the hit of the bill and might have had several encores had they been possible.

To follow an act like Kosloff's and score a hit, is a difficult task, yet that is what Eddie Dowling did, despite the fact that he was suffering from a cold which affected his speaking. He opens by telling several stories and follows with a dialect bit, showing how the different nationalities express their opinion of the war. He next offers a dramatic recitation, which was extremely well done, considering the circumstances. This is followed by more stories and another dramatic recitation of the patriotic type. Dowling is a first-class performer and scored a big hit in the spot he occupied.

A Hearst-Pathé news reel closed. S K.

JEFFERSON

The vaudeville opens with a comedy acrobatic act presented in swift and snappy style by the Randow Trio, two men and a woman.

They are followed by Creighton and Arnold, a man and a woman, respectively, who begin with the singing of a comedy song. Creighton, left alone, indulges in some silly prattle and talks a song. Miss Arnold, dressed in the fashion of long ago, is an eye-opener, for the only thing old-fashioned about her is her dress.

The Douglas Family, Scotch-Irish, are in the next position. The family consists of three men and two women. The only thing in common between the various members of the troupe is that all have a tendency to sing flat, if what they do can truthfully be called singing. The redeeming feature of the act is the work of the girl who dances, simply because she realizes her shortcomings in the matter of vocal equipment and is wise enough to keep mum.

William Dick gets away with his act despite his singing. As a singer, he's a good banjo-mandolinist. He sings his songs to his own very eccentric accompaniment, and makes enough noise on his instrument to drown his own voice, much to his own safety.

Three men, Frazer, Buncz and Hardy, in a comparatively amusing song and dance act, succeed in evoking enough applause to indicate that their act is well liked.

Anyone with a high falsetto tenor voice must sing Irish ballads, so, for the second time, we heard old Ireland praised when Charles Reilly sang some ballads of County Cork, interspersing them with a Hebrew song and some jokes that won many laughs.

The classical language of Shakespeare is converted into slang in the travesty called "Miss Hamlet." As far as comedy is concerned, this act leads the rest.

The Midnight Frollickers certainly do live up to their name. Thank goodness they are not our neighbors, for their jazz act would make us dance in our sleep. The scene is a cabaret, and the jazz band plays, while two couples dance.

H. S. K.

CITY

Arnold and Florence, a team in name only, for the woman does nothing of importance, open the bill with a hair-raising balancing act, performed entirely by Arnold.

The Shirley Sisters follow in an exciting song and dance act. They are pretty, and dance and sing well together, but when they sing solos they fall short of the standard set by the rest of their act.

A very versatile act is then presented by Mr. and Mrs. Hugh Emmett. The woman is a harpist and a singer, while the man is mainly a ventriloquist, for his violin playing is only incidental. Mrs. Emmett displays her vocal capacities by singing a song, the notes of which range from low F to high C. Mr. Emmett, with his dummies and his voice-throwing stunt, should be commended for the manner in which he performs his tricks.

Winona and Jack Crisp, brother and sister, offer their dancing act, which is well received, for they can both dance well. The singing that the girl does is superfluous, and by no means adds to the act.

Billy Glason, Hebrew comedian, is next. Well merited applause greets his dialect songs and his imitations, especially his closing number, which is a timely patriotic recitation and song.

Violinsky and Company appear in a novel musical act.

The bill closes with Moore and Gerald, in a many-sided act. These two men do everything from imitations to dancing.

H. S. K.

VAUDEVILLE

DERWENT H. CAINE AND CO.

Theatre—*Palace.*
Style—*War playlet.*
Time—*Thirty minutes.*
Setting—*Special.*

"The Iron Hand" is a playlet founded on a certain speech made by the Kaiser to his subjects in Potsdam, telling them that they were practically his slaves in time of war.

The story concerns the arrest of a Belgian officer, accompanied by a Belgian private, while trying to visit his own house on the battle front. The house had fallen into German hands, and was being used as the headquarters by Captain von Muller. The captain is accompanied by a squad of Germans, who first capture the mother, wife and confessional priest of the Belgian officer.

The German desires to learn the pass word from the Belgian, but is defied. He then threatens the life of the Belgian soldier in an effort to bring pressure on the officer, but to no avail. Then he calls in the wife to get the pass word from the prisoner, but even after she made a confession of a forthcoming event, the officer did not waiver. The mother is next threatened, but the pass word is not forthcoming. So the German officer directs a telegram to be sent to headquarters that he has found the four of them guilty and is going to shoot them.

The squad leaves with the sergeant to deliver the telegram, and the condemned man asks for permission to make a confession to the priest. He tells the priest that the Belgian King and several of his allies are near the house and that, if the priest will press a certain button in the big clock, the bell will ring as a signal to them. The priest presses the button and the Belgian soldiers and several others dressed in khaki rush on the scene and capture the Germans. Two of the rescuers bear a striking resemblance to General Pershing and King Albert of Belgium.

The acting of the sketch is about the best seen at this theatre in a long time. Caine, as the Belgian officer, poses in a heroic role, and reads his speeches accordingly. A. E. Anson, as the German, did a fine piece of character work. The act is well staged, and holds interest, and is easily worthy of all the good things that might be said about it.

S. H. L.

HOLMES AND WELLS

Theatre—*Royal.*
Style—*Boy and girl.*
Time—*Eighteen minutes.*
Setting—*In one.*

Holmes and Wells have a very neat, satisfying song, talk and dance act.

They open with a "stranger" number, which is followed by a solo by Holmes who has a good voice and enunciates clearly, which adds much to the value of his numbers. A "prayer" number by Miss Wells follows, and then comes a patriotic song by Holmes. For a finish, they have a song and dance showing the courtship of long ago.

The act is one that will do well in an early spot, as it is light, pleasing, and entertaining in the extreme. They should find no trouble in securing plenty of big time bookings. S. K.

MOHR AND FIELDS

Theatre—*Harlem Opera House.*
Style—*Song.*
Time—*Nine minutes.*
Setting—*In one.*

Halsey K. Mohr, the song writer, has coupled up with Miss Fields in the presentation of a song act. The talk is all in rhyme and the music was written by Mohr.

Mohr also accompanies Miss Fields at the piano. Their choice of numbers is very good and the act should be well received. H. S. K.

NEW ACTS AND RE-APPEARANCES

(Continued on pages 17 and 23)

HERMAN TIMBERG AND CO.

Theatre—*Palace.*
Style—*Musical novelty.*
Time—*Twenty-seven minutes.*
Setting—*Special.*

Herman Timberg has surrounded himself with five talented girls and three talented men, and is doing an act called "The Viol-Inn." Timberg plays the part of hat check boy, and creates all the comedy in the act from the meaty part.

The act opens in one, showing a futuristic drop that depicts a rehearsal hall on a roof garden. The five girls go through a syncopated song and dance affair which defies description, under the leadership of one of the men. The drop is then raised and shows the interior of a lobby in a cabaret. The setting is lavish. The hat-check room comedy is here indulged in and wins easily as a laugh provoker.

Timberg sings a song which is interrupted several times by the comedy business. He next sings a song about murdering rag-time, and is accompanied by five girls, who play the violin in perfect accord and harmony. Several musical comedy melodies are rendered, the numbers finishing with a sort of a bag pipe arrangement.

A semi-patriotic number is next introduced, which shows the girls and men in various periods of dress, while they sing a patriotic number. The time is set as being in 1776, 1861, 1898 and 1918, with a special encore. The girls introduce eccentric dancing, toe dancing and special waltz dances during the rendition of this number, besides playing the violins while they dance. These periods are the same as are used in the Bessie McCoy Davis act, which came ahead of this turn. An eccentric dance by Timberg was a big hit, and then a Jazz arrangement of melodies in which all danced and played the violin, put the act over to a big hit, making them return for an extra encore in one.

Timberg has a sure fire feature in this act, with a dandy looking array of talent which will score a hit on its merits any place. S. L. H.

STANLEY AND FREEMAN

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Ten minutes.*
Setting—*In one.*

Two men, both straight, and one a traveling salesman, compose this turn.

They open with some talk, and go into a recitative song, which scores. Some lines about a girl whom the one from Poughkeepsie knew in St. Paul, the home of the other, and who proved to be the latter's wife, brought a laugh. A humorous prohibition song, ending with the gag "they can prohibit everything but my wife talking," was good for a laugh, though the idea is not new. A fair impersonation of Jack Norworth and George M. Cohan, in a medley of patriotic songs, went over. Some lines with a supposed baby, in which two old gags having to do with the infantry and arms, were sandwiched in by one of the duo at this juncture and, while not new, caused some laughs.

A sentimental song in the spot, the burden of which was the sacrifice of "the girl he left behind him," and a comic martial song, with eccentric action, were next introduced, and proved acceptable. The act closed with a bit of business between an American in France and a young French woman, who did not comprehend her questioner's several queries. This got several laughs. The material of this act is sufficient for the present time, and the two make the most of it. T. D. E.

FRED BERRENS

Theatre—*Palace.*
Style—*Novelty violin act.*
Time—*Fourteen minutes.*
Setting—*In one.*

Fred Berrens has a novelty act which is going to cause a great deal of talk for its distinct originality and entertainment qualities. Dressed in a tuxedo, Berrens steps out in one, where a violin and a piano is set up against the drop. He first plays a classical selection, winning applause for the manner in which he does so. He then talks a well written song, using good enunciation. The song carries a story with it to the effect that his folks desired him to learn how to play the violin, and that he started practicing. From this song he goes into a medley of song titles which tell a story of his proposal to a girl.

He next asks the audience if it is possible to get some one to accompany him on the piano. He greets an imaginary female accompanist and pantomimically seats her at the piano. The piano is an automatic affair, specially constructed for this act. After a few false starts, in which he gets over several gags with the imaginary assistant, the piano accompanies him to a beautiful rendition of "Mighty Like a Rose."

The next is a little dialogue with the piano, in which the instrument starts several times, and he asks it to transpose the key of the melody. He gets several good laughs here. The piano then plays a ballad, and he plays, as a counter melody, a fox trot, finishing to big applause and a short speech, in which he says that the piano was hungry and he will take it out and feed it another role.

The act is an entertaining novelty of the first water, and went over big and, as presented by Berrens, is a vaudeville asset handled in a showmanlike manner which can stand featuring. S. L. H.

"THE STAMPEDE RIDERS"

Theatre—*Palace.*
Style—*Roping novelty.*
Time—*Fourteen minutes.*
Setting—*Special.*

"The Stampede Riders," as presented by Guy Weadick, is a real circus or wild west act that can be well presented in vaudeville for its novelty and entertaining capabilities. Flores La Due, the champion lady roper, displays her skill and right to the title, and Dan Dix has undoubtedly the funniest trick mule ever shown before the footlights.

The act consists of a good routine of rope tricks, in which Miss La Due and Weadick participate. The trick riding of the mule is also attractive. A thrilling finish is added to the act, by an attempt to saddle and ride a real bucking broncho.

The act closed the show at a very late hour, but held attention throughout. One big feature in its favor is the fast line of comedy chatter and stunts done by the six men and one woman. "The Stampede Riders" is there as a regular vaudeville winner. S. L. H.

JULIAN HALL

Theatre—*Proctor's 125th Street.*
Style—*Instrumental and dancing.*
Time—*Eight minutes.*
Setting—*In one.*

Hall opens with a medley on a saxophone and follows with a dance. He then does a good impersonation of Charley Chaplin and closes with a trombone solo. The act is a good small time one. T. D. E.

OVER HERE

Theatre—*Riverside.*
Style—*Dramatic playlet.*
Time—*Thirty minutes.*
Setting—*Special.*

A "timely satire" is the billing of Samuel Shipman and Clara Lipman's playlet, in which Pat Rooney and Marion Bent are playing the two principal roles.

The scene is laid in the examining office of the president of the exemption board, and here Jerry Maguire comes to protest against being rejected from service in the army. The board has turned him down for physical disability due to his slight stature rather than any serious ailment. His particular grievance is due to the fact that his sweetheart has refused to marry him on account of the rejection and accepted a stalwart rival, also rejected by the board, but on account of dependants rather than any physical disability.

The three meet in the exemption board office, and here the perfidy of Jerry's husky rival is exposed. He did not gain exemption on account of dependants, but claimed that he was physically unfit for military service and had taken drugs to make him appear weak and ill. With great delight Jerry sees the plans of his rival, Curtis, to escape service fall apart, and he and his sweetheart, Edith Collins, hears him branded as a slacker and a coward.

Edith then turns to Jerry and begs his forgiveness, and all seems about to end happily for Jerry, when Curtis announces that he is no slacker and begs for a chance to go to the front. The president of the board grants his wish, and then accepts Jerry also, and the curtain falls with Edith wishing them both luck and promising to await the return of the better man.

The sketch is well written, and at this time has a particularly strong appeal. The parts were capably handled, especially by Pat Rooney and Marion Bent, who in their first appearance as dramatic players acquitted themselves most creditably. W. V.

HOMER B. MILES AND CO.

Theatre—*Harlem Opera House.*
Style—*Comedy playlet.*
Time—*Twenty-three minutes.*
Setting—*Special, in three.*

Six people, three men and three women, in a playlet called "Spareribs," starts at a resort hotel.

A charitable resort conducts a sale for the benefit of some object. Benefit is spelled "bennefet" on placards announcing the event, though there is no evident attempt to burlesque the announcement.

The "sale" of a "desirable" young man, and his "purchase" by two spinsters and a young woman, the latter his fiancee, causes complications. Both of the older women claim priority of purchase and, to extricate himself, the object of the dispute succeeds, after some difficulty, in getting a friend to pass himself off as the original, while he purposes catching a train for the city. The train meets with an accident and the fugitive is compelled to return to the hotel.

During his absence at the station, however, his substitute, wearing a domino, makes love, though against his will, to the other man's sweetheart, who believes he is her "lovey." This causes further complications when the real lover shows up and doesn't remember the lovemaking.

The two men are finally brought face to face, explanations ensue and everything ends satisfactorily.

The skit also introduces a "constabule," who is hot on the trail of those who "trafficked in human beings." The piece is full of laughable situations and the several characters are well handled. T. D. E.

DRAMATIC and MUSICAL

"THE RAINBOW GIRL" GAY AND TUNEFUL MUSICAL COMEDY

"THE RAINBOW GIRL."—A musical play in three acts and four scenes. Book and lyrics by Rennold Wolf. Music by Louis A. Hirsch. Presented Monday evening, April 1, at the New Amsterdam.

CAST.

Daisy Meade	Laura Hamilton
Frank Scudder	William Clifton
Buck Evans	Billy B. Van
Gus Norton	Robert G. Pitkin
Robert Vernon Dudley	Harry Benham
Mollie Murdock	Beth Lydy
Miss Terris	Miriam Medie
Miss Gwendolin	Marguerite St. Clair
Clergyman	Frederic Solomon
Miss Dudley	Jane Burby
Miss Dudley	Margaret Merriman
Girl in Blue	Florence Ware
Martin Bennett	Sydney Greenstreet
Susannah Bennett	Claire Grenville
Honoria Bennett	Kathleen Lindley
Ernest Bennett	Harry Delf
Jane Bennett	Lenora Novasio
Matilda Bennett	Jane Callan
Mary Anne Bennett	Marion Sitgreaves
Simeon Bennett	Jesse Willingham
Charles Bennett	Charles Fulton
Anastasia Bennett	Julie Eastman
James Bennett	Charles Hall
John Bennett	Carlisle Blackton

Founded on Jerome K. Jerome's comedy and cleverly adapted for the musical comedy stage by Rennold Wolf, with a musical score by Louis A. Hirsch, "The Rainbow Girl" is a gay and tuneful play in which clever dialogue, amusing situations and charming melodies are so closely interwoven as to make of it one of the best musical plays of the season.

The book, so well adapted by Mr. Wolf, is almost ideal for musical comedy purposes, and the story, interesting and entertaining, continues with slight interruptions throughout the entire piece.

The plot deals with the love affair of Mollie Murdock, the charming young prima donna of a London playhouse, and Robert Vernon Dudley, Lord Wetheroff, who marries her on the stage without revealing his identity. She thinks him a humble salesman, and the manager of the theatre who is keeping his secret invents a family for her in which a bishop prominently figures.

After the marriage, the lord takes his bride to his castle, where he reveals his true identity, but to her chagrin, the butler who has been in the family for many years and who rules the household with a hand of iron is her uncle, from whom she ran away years ago. His threats to expose her makes the life of the bride so unhappy that in despair she tells her story to her husband and announces her intention of leaving him and returning to the stage.

The young lord, however, who loves his wife dearly, overlooks the fact that her family connections are an invention of her manager and all ends happily.

Billy B. Van as Buck Evans, the theatre's low comedian, carried off the comedy honors of the piece and was in no small way responsible for its success. His scenes with the Misses Dudley, the elderly and unsophisticated sisters of the lord, were excruciatingly funny. Beth Lydy, singing the role of Mollie, was charming. Her voice is pure and clear and her singing was a delight. Sydney Greenstreet, as the butler, gave a most artistic performance, and Harry Delf and his dancing partner, Lenora Novasio, scored a hit of great proportions.

Louis Hirsch has written a light and tuneful score and several of the numbers met with much success. The best were "Just You Alone," "Love's Ever New," "I'll Think of You" and "Beautiful Lady."

REVIVE IBSEN'S "GHOSTS"

PHILADELPHIA, April 1.—Robert Whittier and his company revived "Ghosts" at the Little Theatre tonight. The play will run for one week.

"PENROD" MADE INTO A PLAY

Penrod, Booth Tarkington's most famous character creation, is to reach the stage. Klaw and Erlanger and George C. Tyler announce the forthcoming production of a play based on the Penrod stories which has been written by Edward E. Rose and which will have, among its characters, nearly all of the precocious youngster's well known companions, including the dusky brethren, Herman and Verman, Sam Williams and good little Georgie Bassett, as well as the principal grown-up characters who figure in the tales. The children's roles will be played by real children. The play will be produced in Atlantic City on May 20 and will then be presented in Washington for two weeks. It will be seen in New York early next season.

"ROCK-A-BYE BABY" READY

"Rock-a-Bye Baby," which has been in rehearsal for several weeks, will be presented next Monday at New Haven, Conn. by Selwyn and Company. The cast will include: Adele Rowland, John Cumberland, Edna Munsey, Ralph Bunker, Edna Hibbard, Paul Kerr, Frank Morgan, John Ardizoni, H. Nelson Dickson, Gus Baci and Edwin O. Meyers. The feminine contingent is further enhanced by Claire Nagle, Mae Carmen, Albertina Marlowe, Janet Macilwaine, Frances Kaufman, Eleanor Masters, Norah Sprague, Evelyn Ferris, Florence Eldridge, Jean Acker, Mildred Manning and Charlotte Wakefield. The play will be brought to New York for a Summer run.

NEW BAILEY PLAY COMING

Oliver Bailey will shortly place in rehearsal a new play by himself and Lottie Meany entitled "A Stitch in Time." Among those already engaged for the cast are: Lily Cahill, Jerome Patrick, John D. O'Hara, Evelyn Carrington, Ben Hendricks, Inez Regan and Frederic Truesdell. The play will open at the Pitt Theatre in Pittsburgh on May 15.

PLAY WAITS FOR STAR

The first performance of "The Man Who Stayed at Home," originally announced for last Monday, was postponed until tonight (Wednesday) to give Albert Brown, who plays the title role, time to reach this city. Brown was starring in the English production of this play in Canada and was unable to reach here on time. "The Man Who Stayed at Home" was written shortly after the outbreak of the European war. It was originally entitled "The White Feather."

HAS NEW PLAY

Edith Wynne Mathison will appear shortly at the old Garrick Theatre in a new play by Charles Rann Kennedy, "The Army with Banners." Incidental with her engagement the name of the theatre will be changed from the Theatre du Vieux Colombier to the French Theatre du Vieux Colombier and will again house Jacques Copeau and his company next season.

BRAMHALL SETS OPENING DATE

The Henderson Players open at the Bramhall Playhouse on April 12 for a series of four performances of three one act plays and a pantomime. One of the playlets, "The Proposal," by Vernon Radcliffe, will receive its premiere at their hands.

"MRS. WARREN" TO TOUR

"Mrs. Warren's Profession," with Mary Shaw and the Washington Square Players, is to go on tour, and the last week of the engagement at that house began last Monday night. The next bill of the Players on which "Salome" by Oscar Wilde is to be given, opens at the Comedy Theatre April 8, with Yorska as Salome.

"FOUNTAIN OF YOUTH" LIKELY TO FIND FAVOR WITH N. Y. PUBLIC

"THE FOUNTAIN OF YOUTH."—A three act comedy by Louis Evan Shipman. Produced at Henry Miller's Theatre, Monday evening, April 1.

CAST.

Gerald Place	Henry Miller
Longdan Train	Frank Kemble Cooper
Jack Forsythe	Robert Ames
Kenneth Gulle	C. Leslie Austen
Harrison Healey	Frank Sylvester
Crockett	Lewis Sealey
Mrs. Forsythe	Lucile Watson
Mrs. Lupin	Hilda Spong
Hilda Forsythe	Lillian Kemble Cooper
Elizabeth Crichton	Olive Tell

"The Fountain of Youth," written in the author's happiest vein, is light of texture, but has a certain appeal which is likely to carry it to favor. Getting away from the seven ages of man, as given us by Shakespeare, Mr. Shipman tells us there are four ages of youth which he starts at fourteen at a soda water fountain. Jumps to twenty-three when the fountain becomes a pair of blue eyes in which the soul wells up. Twelve years later this same fountain is a syphon which emits seltzer as a chaser and at forty-five it bubbles up from a five-grain lithia tablet.

As to the theme, it has to do principally with Gerald Place, an American gentleman, who goes to the East Indies about the blue-eyed fountain period and settles down to make money, primarily for the soulful welling blue eys, but becomes so engrossed in the pleasure of getting rich that he quite forgets the real joys of life.

When, finally, Gerald has amassed a fortune he finds himself two years past the lithia tablet stage, but blue-eyed visions return to him in fancy and he takes the steamer home to revive his twenty-three illusion.

He finds her a widow, Mrs. Forsythe, with two children. But this does not dispel the fancy, for these very children, Jack and Hilda, are in their blue-eyed age, and in straightening out their love affairs it is quite natural that the hands of time should be turned back for Gerald and the widow and that the old threads should be taken up where they were dropped twenty-four years before.

Mr. Miller played Gerald with that delightful touch of which he is master, and made the character at once forceful and appealing, yet with a lightness of retained rather than renewed youth. His support was capital, each member of the cast doing creditable work.

The play seemed a fitting vehicle for the dedication of Henry Miller's theatre, which is the acme of refinement and luxury. It was designed by Paul R. Allen and Harry Creighton Ingalls, and is the last word in modern theatre building. The Gregorian facade of the building is in Persian red brick, laid in Flemish bond, trimmed in white. The lobby is effectively lighted with wall brackets of distinctive design.

HURTIG & SEAMON COME TO B'WAY

Hurtig and Seamon, the burlesque managers, are about to break into the musical comedy field on Broadway. With this end in view they have acquired the rights to "The Road to Mandalay," which was originally given at the Park Theatre and will revive it under the title of "The Belle of Burmah." The original score, by Vesselli, will be retained, but Norman Lee Swartout has written a new book for it.

"NAVY BLUE" IS COMING

Walter Hackett will produce a musical comedy this Summer in New York. The name of the offering is "Navy Blue," and is the work of Thomas Bennett and Frank Crawford. He has already engaged Richard Pyle for a leading role.

OPENING DATES AHEAD

"The Man Who Stayed at Home"—48th St., 3.
Century—Grove, 4.
Carter, Magician—Belmont, 5.
"Hearts of the World" (picture)—44th St., 4.
"Fancy Free"—Astor, 8.
"Nancy Lee"—Hudson, 8.
"Salome"—Comedy, 8.
"The Army with Banners"—Colombier, 9.
Harry Lauder—Metropolitan, 22.
New York International Expo.—May 30.

OUT OF TOWN

"Yours Truly"—Atlantic City, N. J., 8.
"Midnight"—Wilmington, Del., 8.
"Rock-a-Bye Baby"—New Haven, Conn., 8.
"Keep Smiling"—Paterson, N. J., 11.
"See You Later"—Baltimore, Md., 15.
"A Kiss Burglar"—Atlantic City, N. J., 18.
Weber & Fields—Philadelphia, Pa., 22.
"A Dry Town"—Wilmington, Del., 29.

SHOWS CLOSING

"Why Marry"—Astor, 6.
"Mrs. Warren's Profession"—Comedy, 6.
"The Wild Duck"—Plymouth, 6.
French Players—Colombier, 6.

TO UNVEIL BOOTH STATUE

It seems certain now that the much-postponed unveiling of the Edwin Booth statue in Gramercy Park will take place on April 23, weather permitting. The day is the anniversary of Shakespeare's birth, and the statue shows Booth as Hamlet and is the work of Edmond Quinn, who has worked on this statue for eleven years.

The statue was to have been unveiled a year ago, but the granite base was found faulty, and it was not until recently that the required base was found. The statue will be unveiled through the efforts of the Edwin Booth Memorial Committee of the Players' Club.

SOLDIERS GET TICKETS FREE

An amusement ticket brokerage office has been established at the soldiers' and sailors' hotel club (formerly the Hotel Earlington) on Twenty-seventh street, for the convenience of members and guests. The office deals in tickets for theatres, dances, club entertainments, etc., which, in the main, are offered to the soldiers and sailors for merely the amount of the war tax. The Community Service, in charge of the office, also conducts a vaudeville show for uniformed men every Sunday afternoon at the Forty-fourth Street Theatre.

ACTORS FUND LOSES CASE

In the Supreme Court last week, before Justice Pendleton, a jury awarded a verdict of $3,800 to Norris W. Brown in his $150,000 suit against the Actors' Fund of America for breach of contract. Brown testified that he was engaged by Daniel Frohman, president of the Fund, and Mark Klaw, chairman of the Executive Committee, to solicit funds for the organization, of which he was to receive 15 per cent. as his commission. Brown claimed he was discharged by Frohman and Klaw before the expiration of his contract.

JANIS A HIT WITH SOLDIERS

Word comes from France that Elsie Janis has returned to Paris after a tour of the American expeditionary forces, where she has been singing in Y. M. C. A. huts and hospitals. Commenting on her reception, Miss Janis said: "It's the best circuit I ever played."

WILL ROGERS TO STAR

Will Rogers, the roping monologist, is to star next season in a musical play of western life under the direction of Florenz Ziegfeld, Jr. Meanwhile, Rogers will join the entertainers in the "Midnight Frolic," with which he opens April 15.

COPEAU IS IN WASHINGTON

WASHINGTON, D. C., April 1.—Jacques Copeau and his company of the Theatre du Vieux Colombier will travel to Washington next Monday in order to give a matinee and evening performance at Poli's Theatre under the auspices of the French High Commissioner, Andre Tardieu.

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THE STAGE AND THE LOAN

The Germans have advanced on the Western front. In so doing they have advanced the strongest argument for the purchase of Liberty Bonds. It is for actors and actresses, and especially vaudeville artists, to drive this fact home to their fellow-Americans on every possible occasion, by every possible means.

Never was opportunity greater for members of the profession to show their patriotism. That the Third Loan will be fully subscribed is to be expected; that it will be over-subscribed is to be hoped.

But neither of these results will be obtained without the hardest kind of work. Fortunately the organization of the publicity department of the Loan is as well-nigh perfect as it can be made. The plan to reproduce a section of French trenches in Central Park is only one of thousands of means which are being employed to awaken the public to the necessity of subscribing liberally to the new issue of bonds.

The theatrical profession, also, is organizing thoroughly, and is working hand in hand with the members of the Liberty Loan committee. But it is to the individual that both the Government generally, and the representatives of the profession in particular, must look if the results are to reflect honor to American citizenship and added glory to the stage.

If each player will ask himself or herself each day: "What can I do today to help the sale of Liberty Bonds?" there will be no question regarding the outcome.

The player should be a missionary for the cause. He should preach the purchase of Liberty Bonds in season and out of season. Not only should he take advantage of every opportunity given by his "turn" to preach from the stage, but in hotel lobby and on train he should continue to spread the gospel which means defeat for Germany and the hastening of a permanent peace.

The record of the past calls show that the stage has at all times stood stanchly behind every patriotic movement. In this crisis in the history of the nation it has shown in the previous loans that it will do its full duty. But more must be done. Extraordinary efforts must be made at a time when Germany is striving with redoubled fury to break the spirit of the Allies, and when exceptional quantities of supplies and munitions are needed to answer this challenge in the field. Especially must more be done when American soldiers are being rushed to the front to check the German advance. They must be fed and clothed and safeguarded.

The great need of the Allies as well as of our own Government is money, more money, and still more money.

Is there anything too difficult for us to undertake in order to see that every dollar lying in bank or in stocking is turned over to our Government if it needs it?

CANCELLED THEIR OWN ROUTE

Editor NEW YORK CLIPPER.

Dear Sir: Your paper recently printed that, upon our leaving the Royal bill, our entire bookings, which consisted of the Orpheum Circuit, were taken from us. That is incorrect. We canceled the Orpheum Circuit, not our agents, who happened to be, at that time, Mr. Harry Weber.

It was also stated we had to be removed from the Jefferson bill, being indisposed when our time came to appear. That also is wrong, as we have never done one show in the Jefferson Theatre.

Most respectfully yours,
HEDGES AND HEDGES.
Chester, Pa., March 28, 1918.

WANTS AID OF ARTISTS

Editor NEW YORK CLIPPER.

Dear Sir: Being a professional, I have been selected by Mr. James Francis Burke, State Director for War Savings Committee (western Pennsylvania) to enlist the aid of all members of my profession, either playing or laying off, in the city of Pittsburgh.

The theatrical profession being the most public spirited in the world, is always ready to help a good cause. There is no better cause than the one we are all striving for, "The Preservation of These, Our Own United States of America." We need the help of every member of all companies that come to this city, legitimate, musical comedy, vaudeville, etc. Everyone, individually, can do a little in his or her own way to promote the sale of Thrift Stamps, not only in western Pennsylvania, but in every State in the Union.

Miss Trixie Friganza was a visitor at this office March 26. Miss Friganza has been using every means within her power to help this great cause in other cities, and was very willing to assist us here. After every performance at the Davis Theatre here she is giving a little talk on Thrift. There are many performers who come here, who can do the same thing only in a different way. We will be glad to hear from you all. The demand for public speakers throughout the country is enormous. We can't get them. You people of the stage can do so much by giving a few hours of your week's stay in this city and bring before the public the terrible need of thrift and economy throughout the whole United States.

Another has already done his share, Mr. Harry E. Humphrey of the "Turn to the Right" company. On March 12 Mr. Humphrey delivered a lecture to the Government School of Speakers, Pittsburgh, Pa., on the art of public speaking, which was of great value and very much appreciated by the Women's Council of National Defense.

All these things are a big help to the Government and take but little of our time. All professionals who are willing to contribute their art to this great movement for humanity write me, care of this office, or on your arrival in town 'phone and the Government of the United States will willingly accept the assistance of all.

Yours very sincerely,
Mrs. John D. Hammond,
(Lillian Desmondes.)

P. S.—Members of Actors' Equity, Actors' Fund and Stage Women's War Relief take note.

Pittsburgh, March 28, 1918.

RUBBING IT IN

In its account of the outcome of a suit for alleged plagiarism brought by Charles G. Eichel and Eugene Colligan against Max Marcin, playwright, and A. H. Woods, producer, in which the court found against the plaintiffs, the esteemed *Evening Mail* says: "Cecil B. Ruskay represented the plain-stiffs."

Answers to Queries

S. S.—William Elliot is a son-in-law of David Belasco.

S. H. G.—George M. Cohan has appeared in films. Artcraft.

S. M.—David Miles and Co. Gertrude Hoffman's "Spring Song" dance.

C. Z.—Will H. Fox was an English comedian who called himself "Paddywhiski."

F. Y.—Eddy Foy was replaced by Harry Fox in A. H. Wood's production of "The Pet of the Petticoats."

D. L. H.—The Armless Wonder's real name was C. H. Unthan and he made his debut in Chicago in 1903.

C. V.—Fred Bennett appeared in "Uncle Tom's Cabin." The Gordon-Shay Opera company toured the country.

W. E. R.—The Charles Ahearn Cycling Troupe. Trovato is an eccentric violinist. Otis Skinner starred in "Kismet."

D. H.—The information you desire is not of a theatrical nature. We refer you to *Musical America*, 501 Fifth Avenue.

D. B. K.—Reuben Fax was a character actor, related to David Belasco and played with David Warfield in "The Music Master."

R. F.—"Colonial Days" was the name of the act that B. A. Rolfe staged. It had its premiere at the Fifth Avenue Theatre, August 15, 1908.

D. C. C.—Dave Marion made his first appearance on the stage at the Third Avenue Theatre in 1887 under the name of Master Melrose.

S. D. H.—A. H. Woods managed Dustin and William Farnum in "The Littlest Rebel" in Chicago. He also presented Marguerite Sylva in "Gypsy Love."

D. G. H.—"Amusing Sons of the Desert" were under the management of an Arabian, Sie Hassan Ben Ali. They offered an act known as "The Hypnotized Chicken."

S. C. V.—Harvel was a lightning change ventriloquist. Dave and Seymour were brought over from Europe by Klaw and Erlanger to appear in "Mr. Bluebeard."

S. K.—Vitagraph had a monthly of current events. The old Thanhouser company made a two-reel film of "Romeo and Juliet." Mutt and Jeff were Nestor comedies.

D. K. J.—Amelia Bingham starred in "The Frisky Mrs. Johnson," by Clyde Fitch. Marie Corelli was the author of the "Sorrows of Satan." Myrtle Vinson. Marshall the Mystic is the act you mean.

A. K.—The 5 De Lucas did an acrobatic act in vaudeville some years ago under the management of Richard Pitrot. Your other question is outside our sphere; you will have to make inquiry to the person concerned.

C. F.—The title of that show was "Inspection Invited." It starred Toby Lyons, Joe Fields and Mark Wolley. "The Dancing Missionary." The Warde Stock Company. Hadji Lessik. Lorrett was known as the dancing juggler. Proctor's Enterprises.

W. L.—Klaw and Erlanger did manage an open company that presented musical comedy. "The Billionaire" was the name of the show that ran at the Knickerbocker Theatre. Robert B. Mantell appeared in "The Dagger and the Cross" and "Monbars."

C. K. J.—Percy G. Williams managed the Brooklyn Orpheum until that and his other theatres were taken over by the late B. F. Keith.

Rialto Rattles

PAGE THE MARSHAL QUICK

Paralta is getting ready to release "An Alien Enemy."

MOVIE PROVERBS NO. 3

Every little censor movement has a meanness all its own.

THEIR FAVORITE PLAYS

Sam Rothapfel—"Success."
Sarah Bernhardt—"The Fountain of Youth."
Ethel Barrymore—"Rock-a-Bye, Baby."

TEMPERANCE NOTE

Harry Myers is writing a new prohibition movie. He's going to call it "The Life of a Drunkard," in six reels and a couple of staggers.

HE ALWAYS WINS

Word comes from Havana that J. J. Murdock has won his third successive race in the past three weeks. Winning always was a regular habit with J. J. Murdock.

SOUNDS REASONABLE

Annette Kellermann missed the opening performance at the Orpheum last week. Don't know what caused her absence, but most likely she had divers reasons for not appearing.

REAL COLORED MOVIES

General Film has at last discovered a type of colored movie that will draw real money at the box office. They're releasing comedies with casts composed entirely of negro actors.

HE'LL HAVE TO GO SOME

They say Carter, the magician, has performed miracles in theatres all over the world. If Carter can put the Belmont on the map we'll admit that he's a genuine miracle worker all right.

LOOKS THAT WAY

Pathé will broaden out and engage in a wider sphere of activities according to an announcement by its new management. Going to get away from the old straight and narrow Pathé as it were.

'TWOULD BE A CALAMITY

John D. Rockefeller says every one of his employees must have a real voice in his business hereafter. Can you imagine the grand little panic that would occur in the ranks of the single women if the vaudeville managers ever decide to issue an order like that.

NOTHING LIKE STARTING RIGHT

Film magnate asserts that he owes his present eminence in the picture business to a simple framing device which he invented twenty years ago. Nothing like having things properly framed when you start out to reach the top.

JACK IS PUZZLED

Jack Dunham says he saw a sign outside of the Park Theatre six weeks ago which read "Seven Days' Leave" this week. Last week Jack was up around Columbus Circle again, and he asserts the same sign is still there. So is the show. He can't understand it at all.

HE GOT WHAT HE ASKED FOR

A man went into a drug store near Times Square the other day, thinking that he was in Joe Le Blang's emporium and asked for "A Cure for Curables." Before he discovered his mistake the clerk had sold him two bottles of "Swamp Root" and a bottle of "Lydia Pinkham's."

WHAT THEY USED TO BE

Frank Fogarty was once a jeweler.
Raymond Hitchcock was once a shoe salesman.
Bernard Dyllin was once a plumber.
King Baggot was once a gas fitter.
Al Von Tilzer was once a haberdasher.
So don't worry, you may still be famous.

STOCK REPERTOIRE

GRUNDY CLOSES COMPANY IN NEW YORK

TAKES PLAY TO BROADWAY

The Grundy Stock Company closed its season at the Lexington Saturday night, March 30, after a stay of five weeks, and moved to the Fulton last Monday with the production of "Love's Lightning," which had been given for a week at the Lexington.

During its brief stay at the former temple of opera, the Grundy company had presented three brand new plays. The first, "When Rogues Fall Out," introduced the company on Monday, Feb. 25; the second, "The Widow's Weed," was given on March 11, and "Love's Lightning" was presented March 25.

The Grundy organization was known as the Masks and, according to the announcements of its promoter, it was intended to be a producing stock company of new plays. Each play was to be given two weeks at the home theatre, and then, if it was worthy of Broadway or the road, a new company was to be formed for that purpose and the play would leave, but the original Grundy company would stay at the Lexington and continue to try out new plays when available. Should it happen that no new play was ready for any one week that week would be filled in with the presentation of a recent Broadway success which had been released for stock.

These were the plans as originally announced by the Masks management.

"When Rogues Fall Out" and "The Widow's Weeds" were not considered to be of Broadway calibre, but "Love's Lightning," written by Ada Patterson and Robert Edeson, was believed to be of better stuff, and while the management had not expected to send it to Broadway this season a Broadway theatre was available which formed a reasonable excuse for the Masks management to change its plans and give it an immediate Broadway presentation.

This quick change of plans made it impossible to engage a new company to present "Love's Lightning" on Broadway, and so the Masks company was taken with the play.

This move was evidently decided upon before the first production of the play because each member of the Grundy company received a two weeks' notice, which expires nexf Saturday night.

WALKER STOCK COMPLETED

CINCINNATI, O., April 1.—The Stuart Walker repertoire company, which opens April 21 at the Lyric Theatre, is now complete and includes: George Gaul, Paul Kelly, Herbert Webster, Edgar Stehli, Morgan Farley, Aldrich Bowker, Margaret Mowes, Judith Lowry and Beatrice Maude. His first two productions will be "Seven Keys to Baldpate" and "The Concert." Frank J. Zimmerer has been engaged as scenic artist and under his direction each production will be given its scenic equipment.

CURTIS-McDONALD CO. COMPLETE

CHICAGO, March 29.—C. A. Curtis has about completed the company for the Curtis-McDonald Comedians, which opens soon under canvas for a tour of Iowa.

RANOUS GOING TO COLUMBUS

COLUMBUS, O., March 29.—Rodney Ranous is to come here as leading man of the summer stock.

ROBINS READY TO OPEN

TORONTO, Can., April 1.—Edwin H. Robins has completed his company and will open his fourth season of summer stock at the Royal Alexander Theatre one week from today.

The company, which was engaged in New York, and which is headed by Robins himself, includes many capable players, with Aimee Dalmores as leading lady and Elsie Bartlett as ingenue.

Others in the company are Rena Caruthers, Helen Travers, Bertha Jane Blake, Zita Moulton, Vivian Laidlaw, Lynn Pratt, Mortimer H. Weldon, John M. Sullivan and L. Melton Clodagh.

TERRE HAUTE GETS TWO STOCKS

TERRE HAUTE, Ind., March 30.—When the regular season at the Grand ends on May 5 the management will install a summer dramatic stock company. This will make two stocks this summer in Terre Haute, as the Jack Barnes Musical Stock Company, which has been playing the Lois Theatre for four months, will remain.

THIRD YEAR WITH SAME CAST

COALGATE, Okla., March 28.—Sam Loeb and his "Hip Hip Hooray Girls" are in their third year in Oklahoma and Texas with no changes in principals and only one change in chorus. The company is playing its sixth return trip.

STOCK FAVORITE WITH DREWS

NEW HAVEN, Conn., March 28.—John H. Dillon, for three years a popular member of Poli's stock, this city, and recently a member of the Crescent Stock, Brooklyn, played a three-day engagement here with Mr. and Mrs. Sidney Drew in "Keep Her Smiling," and was given a warm welcome by his many friends and admirers.

WASHINGTON STOCK OPENS

WASHINGTON, D. C., March 30.—The Bijou Theatre this city has opened as a burlesque stock house under the management of Frank M. Forest. In the company are Leona Butler, Dan and Tom Barrett, Grace Howard and Mann and Albright. Twelve chorus girls are with the company.

WILL REMAIN IN NEW YORK

Frank Jameson, who has been mentioned as a member of the Mitchell Lecalze Stock in Chicago, will not join that organization, but will remain with the "Seven Day Leave" company at the Park Theatre, New York.

HAMILTON SHOW OPENS APRIL 20

UNION CITY, Tenn., March 28.—Fred Hamilton is getting ready to open the Hamilton-Lasley Players under canvas on April 20. He will play royalty bills and carry special scenery for each production. Rehearsals start April 8.

SYRACUSE GETS STOCK CO.

SYRACUSE, April 1.—Adelaide Hubbard, late of "Oh Boy" company, and Minna Gombel, began a promising season of stock here last Monday, opening with "Mary's Ankle."

BLONDIN SHOW DOING WELL

FARMERSVILLE, Tex., April 1.—The Blondin Show is playing one-night stands and doing well. The show drew well here and is booked for Wylie tomorrow.

ROCHESTER STOCK OPENS APR. 28

ROCHESTER, N. Y., April 1.—The Manhattan Players will open their annual spring and summer season here on Saturday, April 28.

JOIN DUBINSKY BROS. SHOW

EXCELSIOR SPRINGS, Mo., March 28.—Ilroy Elkins and Rose Millen have joined Dubinsky Bros.' No. 1 road company.

INDIANAPOLISTO HAVE MUSICAL COMPANY

WOOLFOLK TO BACK PLAN

INDIANAPOLIS, Ind., March 28.—Indianapolis is to have a local musical stock company under the direction of Henry K. Burton, special representative of Barton and Olson, under whose direction the La Salle Musical Comedy Company is to open next Monday at English's Opera House.

The company is an enterprise of Boyle Woolfolk and will have a change of bill as often as business demands. It is a large one with competent principals and an adequate chorus and it is Mr. Burton's intention to build from this a show named after the city, to be called "The Indianapolis Follies of 1918." He plans to utilize the principals and chorus of the La Salle Company in the production, augmented by local talent, the entire production to be patterned after "Maid in Philly," the big summer musical comedy, which has been presented in Philadelphia for several years.

Woolfolk came to Indianapolis to confer with Burton on the details of the production and to assist him in making the arrangements.

Meanwhile, the La Salle organization will make a bid for local favor and pave the way for the bigger production which is in contemplation.

MOOSE JAW GETS BLAINE STOCK

MOOSE JAW, Sask., Can., March 27.—The Permanent Players, owned and headed by James Blaine, have opened a season of stock at the Orpheum Theatre here following twenty weeks at the Empire Theatre, Saskatoon. Mr. Blaine is in his third season in this part of Canada. This popular actor-manager, with Mr. Eccles, manager of the Orpheum, is going to use the latest plays from Broadway, opening with "A Pair of Sixes." The company includes Rita Elliott, Etta Delmas, Kathleen Taylor and Mrs. Sophia Dean, with Jack Milton, Joe Lawlis, Mr. and Mrs. Donald Gray, Hobart Hall and James Blaine.

IDA MAYE WINS QUICK FAVOR

NEW HAVEN, Conn., March 28.—Ida Maye, who joined the Hyperion Players and made her first appearance with them in "The Girl He Couldn't Buy" two weeks ago, is now one of the most popular members of the company.

POLI CO. GIVES "EAST LYNNE"

NEW HAVEN, Conn., March 30.—This has been Old Favorite week with the Hyperion Players, who presented "East Lynne," which never fails to draw.

BERNARD STEELE IN NEW YORK

Bernard Steele, stage director of the Emerson Players at Lawrence, Mass., was in New York last week getting a supply of plays for the spring season.

"THE BRAT" RELEASED FOR STOCK

"The Brat," the play by Maude Fulton, which served as a vehicle for her first appearance as a dramatic star, was released for stock last week by Oliver Morosco.

WILL PLAY ALTERNATE LEADS

Leah Winslow has been engaged by the management of the Crescent Theatre stock, Brooklyn, to play alternate leads with Adeline O'Connor.

Stock and Repertoire Continued on page 27

OLIVER PLAYERS DOING WELL

GRAND RAPIDS, Mich., March 29.—The Otis Oliver Players, who opened last week are doing big business. The company under the management of Harry J. Wallace, includes: Earl Jamison, Howard Walsh, Sheridan Davidson, Benjamin Wells, James Monroe, Andy Price, De Witt Johnstone, Esther Welty, Glennella Porter, Catherine Deane, Helen Empton and Vivian Jamison. This week's bill is "The Stepherd of the Hills," to be followed by "Rolling Stones," "Common Law," "It Pays to Advertise" and "Hit the Trail Holliday."

SALOMON NOW AT FT. WARREN

FORT WARREN, Mass., March 29.—"Benny" Salomon, for years connected with Paul Scott's New York office, has been transferred from Fort Slocum to here. "Benny" had figured on spending a few days in New York last week shaking hands with his many friends, but "moving day" came unexpectedly and made a visit to New York impossible.

OLGA WORTH JOINS CORMICAN CO.

BAYONNE, N. J., April 1.—Olga Worth joined the Cormican Players at the Strand Theatre last week as leading lady to play the title role in "Camille." This week the company is appearing in "In Old Kentucky," which will be given with the Pickaninny Band.

LAYS OFF HOLY WEEK

LAWRENCE, Mass., March 29.—The Emerson Players are laying off this week at the Colonial Theatre, and the picture, "The Kaiser," is being shown. The stock reopens next Monday with "Here Comes the Bride."

NORTHAMPTON SEES "EASTER"

NORTHAMPTON, Mass., March 28.—Strindberg's "Easter," translated by Warner and Edith Oland, is being presented by the Northampton Players as a Holy Week attraction. Next week, "The Corespondent."

STOCK MEN INVADE NEW YORK

J. E. Balfour, William H. Harder, Charles Roskam, H. M. Addison and Charles Champlin were in New York last week getting plays and players for their respective companies for the coming season.

LORCH HEADS NATIONAL STOCK

CHICAGO, April 1.—Theodore Lorch has been engaged as leading man of the stock company which Lorin Howard is putting into the National Theatre opening, April 15.

"VERY GOOD EDDIE" IN STOCK

BAYONNE, N. J., April 1.—"Very Good Eddie" will be presented for the first time in stock next week by the Cormican Players, with Jimmy Cormican in the title role.

CORMICAN ACCEPTED FOR ARMY

BAYONNE, N. J., March 28.—James Cormican, of the Cormican Players, at the Strand Theatre, here, has been passed by his Draft Board and is rated in Class 1.

RALEIGH TO HAVE LEWIS STOCK

RALEIGH, N. C., March 31.—Jack X. Lewis has returned from New York, where he engaged people for his forthcoming season of stock at the Strand Theatre, here.

SHERMAN-SMITH CO. ORGANIZING

FORT DODGE, Ia., March 28.—Manager Harry B. Sherman is organizing the Sherman-Smith stock company here and will start his season early next month.

BORUP RETURNS TO NEW YORK

Dean Borup returned to New York last week after a ten weeks' engagement in stock at Camp Funston, Kan.

BURLESQUE

TOUR TO RAISE FUNDS FOR CLUBHOUSE

BURLESQUERS LEND THEIR AID

Arrangements are being made looking toward the organization of a burlesque company to tour the Columbia and American circuits at the close of the present burlesque season to raise funds for the erection of a clubhouse. A cast of twenty principals and forty chorus girls will be assembled.

The company will play the principal cities as far West as Chicago and as far East as Boston. One night stands will prevail, the first performance to be given in Philadelphia May 15. The company will go West from Philly.

Those already signed up for the benefit tour are Dave Marion, Ben Welch, Harry K. Morton, Zella Russell, Ed Lee Worthe, "Beef Trust Billy" Watson, George Stone and Etta Pillard.

President Henry Jacobs has sent out a call for a special meeting of the Burlesque Club, to be held at the club rooms next Sunday afternoon, April 7, at 4 o'clock, at which plans having to do with the enterprise will be discussed.

DUDLEY OWNS THEATRES

S. H. Dudley, who is featured with the Dave Marion Show on the Columbia Circuit, is the only colored man, it is claimed, in the United States who owns and controls a circuit of theatres. He owns the S. H. Dudley Theatre and the S. H. Dudley Mid City Theatre in Washington, D. C., and the S. H. Dudley Theatre of Chester, Pa., which are all vaudeville and picture houses, catering to colored people.

He also has a booking office in Washington and books for fourteen theatres in Pennsylvania, Maryland, Virginia, and North and South Carolina, all week stands.

KYRA GETS BIG BOOST

MINNEAPOLIS, Minn., March 30.—Kyra the dancer, who is featured with "The Pacemakers" at the Gayety this week, had a great publicity campaign in the daily papers of this city.

The Minneapolis *Daily News* of March 23 carried four large cuts, a special story and a regular notice. Ruth St. Denis, who is headlined at the Orpheum this week, had only one cut and a house notice.

FAY SHIRLEY SIGNS

Fay Shirley has joined the "Girls from the Follies" company as prima donna. She started in Baltimore last week. Miss Shirley recently closed a four months' engagement as prima donna of the National Winter Garden Show.

QUITS KAHN'S FOLLIES

Estelle Colbert, soubrette of the National Winter Garden Show, has handed in her notice to close with the company at Kahn's Follies in the Bronx this week. She has been with the company for sixteen weeks.

BANK TO BACK CRAIG

CHATTANOOGA, Tenn., March 30.—Richy Craig will open a stock burlesque company in this city April 15. The Bank of Chattanooga is said to be backing Craig in his new enterprise.

SMITH TO WRITE SHOWS

Jack E. Smith has been engaged to write the words and music for the Chas. Baker and Strouse & Franklyn shows on the American Circuit next season.

SHAPIRO AND SINGER TO CHANGE

Harry Shapiro will leave New York for St. Louis the Saturday night that the Ben Welsh Show closes to take over the Lew Kelly Show. He will manage this company for the balance of the season, as well as next season. Jack Singer will return to New York on Shapiro's arrival.

JOE BURTON TO CLOSE

Joe Burton will close with the Kahn Stock Company next Saturday night.

Burton will retire from the show business for the summer and devote his entire attention to a new company called the Triangle Tire and Rubber Company, which is incorporated for $25,000.

MARIE SABBOTT REPLACED

WATERBURY, Conn., April 1.—Rita Drew has replaced Marie Sabbott as soubrette of the "Puss Puss" Company. Miss Drew jumped into the role last Saturday in Hartford. George Brooks also closed with the company Saturday.

BOLKE REPLACES VIDOCQ

William Vidocq, owing to illness, has closed as manager of the "Biff, Bing, Bang" company. Richard Bolke has replaced him. It was reported on Broadway that Vidocq had died early last week, but it has been denied at the Cooper office.

NEW UNION SQ. CAST PICKED

The new members of the Union Square Stock Company, to open at the Union Square April 8, are Sam Goldman, Michealini Pennette, Kitty Warren and Billy Holberg. Charles Collins and Frances Cornell will remain.

DODY TO DO NUMBERS

Dan Dody has made arrangements to put on the numbers for the Jacobs & Jermon's shows next season, as well as Lew Talbot's and Morris Wainstock's shows. He will also handle several of Hurtig & Seamon's shows next season.

JERMON SIGNS PUTNAM

Arthur Putnam has signed with John G. Jermon as straight man for the "Sporting Widows" for next season. He is now with the National Winter Garden Show, playing the B. F. Kahn Circuit this season.

HUNTER AND LOHR SIGNED

Frank Hunter, Bert Lahr and Virginia Ware of the "Best Show in Town" have been engaged for the B. F. Kahn Stock Company to open May 13. Hunter is now writing the book which will be used that week.

MURRYS JOIN TOLEDO STOCK

TOLEDO, O., March 28.—Joe and Kathryn Murry have joined the burlesque stock company, which opens next Sunday at the Colonial Theatre.

EVANS GETS TESTIMONIAL

NEWARK, N. J., April 1.—A testimonial benefit will be tendered to Treasurer Leon Evans at the Empire Theatre, this city, next Sunday. A large vaudeville bill has been arranged.

A NEW WELLS ARRIVES

An announcement from Mr. and Mrs Billy K. Wells states that a daughter arrived at the Wells household recently. The new arrival's name is Kathryn Marie Augusta Wells.

KAHN IS IN CINCINNATI

Ben Kahn, of the B. F. Kahn Circuit of stock burlesque theatres, is spending a ten-day vacation at his former home in Cincinnati. He will return this week.

CAMP DIX AND TRENTON GET BURLELSQUE

HARRY STEPPE HEADS COMPANY

A stock burlesque company will play the Camp Dix Theatre, at Wrightstown, N. J., and the Grand Theatre, at Trenton, N. J., in the near future. The company is now being organized by Charles M. Baker and will be headed by Harry Steppe.

The cast will include seven principals and eighteen chorus girls. Among those already signed for the new company are George Brennon and Bonnie Mack.

The burlesquers will play Wrightstown the first four days of the week, and Trenton the last three. At Trenton the first part of the burlesque show will be offered one week and the second part the following week. This house will exhibit moving pictures when burlesque is not holding down the boards.

SEYMOUR IN CLASS FIVE

Harry Seymour has been examined and placed in class five. He has signed with Heck, Kelly and Damsel, to be featured with the "Cabaret Girls" next season in a new book. Rose Allen has also been signed by the management of the company.

OLYMPIC TO PLAY STOCK

The Olympic, New York, will open as a stock house on May 20. Max Field, principal comedian of "The Tempters," has been engaged to organize the company and produce the shows by Dave and Sammy Krauss. Field will head the company. He has so far signed Scottie Friedall and Emma Kohler.

COOPER OFFICES EXPAND

James E. Cooper has leased two additional offices adjoining his present quarters on the fourth floor of the Columbia Theatre Building.

Workmen will start this week to tear down the walls and will make a large waiting room.

EDITH CEASE GETS DIVORCE

Edith Cease was granted an absolute divorce from William Jones on March 23. Miss Cease was formerly with the Star and Garter and Rose Sydelle companies. They were married in Indianapolis four years ago.

WELLS SIGNS SEVERAL

Billy K. Wells last week signed Claude Radcliff for the "Mile-a-Minute Girls" for next season. He also signed Lynn Canter, Bud Walker, Kitty Mitchell and Effie La Brooks for "Blutch" Cooper.

PATRICIA BAKER TO CLOSE

Patricia Baker will close with the Fourteenth Street Stock Company Saturday night and leave next week for Chicago with her mother.

DALY GETS A DIVORCE

Ed. Daly, agent of "The Golden Crooks," has been granted a divorce from his wife, Bobbie Washborne, who is with "The Gay Morning Glories."

HOWARD STOCK OPENING SET

Strouse & Franklin will send the "Girls from the Follies" company to the Howard, in Boston, to open the regular stock season there the week of May 13.

Burlesque News continued on Pages 25 and 27

"SOCIAL MAIDS," WITH STONE AND PILLARD IMPROVES WITH AGE

The "Social Maids," featuring George Stone and Etta Pillard, was seen Monday at the Columbia, has improved vastly since it was seen last August at the Empire, Brooklyn. It has ben speeded up a lot, and the numbers and scenes are going over better. Stone is not depending on suggestive lines to get over, but is doing more dancing, which has improved his work greatly, for he can dance.

The show goes over, scene after scene, as do the numbers, until about the last fifteen minutes of the entertainment, when it begins to drag, due to the fact, evidently, that the boys are working for time, while Stone changes from character to a dress suit for the finale.

The chorus is composed of a pretty lot of girls, who artistically work out their numbers, which have been nicely arranged. The costumes, of which there are many changes, are pretty and well designed, and are in good condition, looking like new.

Etta Pillard, a whirlwind of speed, with an abundance of personality, which simply bubbles over every time she is on, seems to improve each time we see her. A most attractive blonde, a graceful dancer and a sweet singer, with a wonderful wardrobe, make her shine.

Marty Semon is seen to good advantage in the show, doing the straight. Semon is one of those straight men who can sing, "feed" and dress. His enunciation is distinct, and he puts his numbers over well. "Say a Prayer for the Boys Over There," which he offered near the finish of the performance, went big.

Billy Barrows works alongside of Stone most of the time. He is a sort of a silent partner, as he doesn't say very much, but he works well.

Sammy Wright has more to do than earlier in the season. He is doing "Dutch," and keeps to the dialect very well, but we must say he takes a lot of punishment from Stone and Semon. He is a hard worker, and sticks.

Lou Murray is doing bits, and he takes care of them, all right.

Teddy Dupont, the girl who always smiles, went nicely. Although suffering somewhat from a cold, she put her numbers over most creditably. Her pleasing personality helps her considerably in her work. She has a good voice, is a graceful dancer and reads her lines most satisfactorily.

Jesse Hiatt is doing the leads. She has a rather easy time of it, as she is not on in the burlesque, except in the finale.

Zara Howard handles the ingenue role, and does nicely.

Semon and Wright offer a talking and singing specialty in one. It is good, but they should get some new talk, as what they have has been used so often at this house, and on the other circuit, that it is cold.

Etta Pillard and Marty Semon offered a neat duet, singing "Some Little Squirrel After Some Little Nut," which was encored several times.

The musical burlesque bit by Stone and Barrows went over well.

Miss Pillard's acrobatic dancing in the last act, doing the "Henry Clay" number, was wonderfully done. She stopped the show, and the audience couldn't seem to get enough of her work. This little lady is in a class by herself, when it comes to all-around work.

Another number that went over big was "Give Me the Right," by Miss Dupont. This was another number that scored, and was repeatedly encored. It took no less than ten calls. Miss Dupont was assisted by the chorus. She has a way of her own in putting this number over.

The finale of the first act, when Miss Pillard offered "Tackin' 'Em Down," assisted by the entire company, was nicely worked up, and well staged. It was a fine finish.

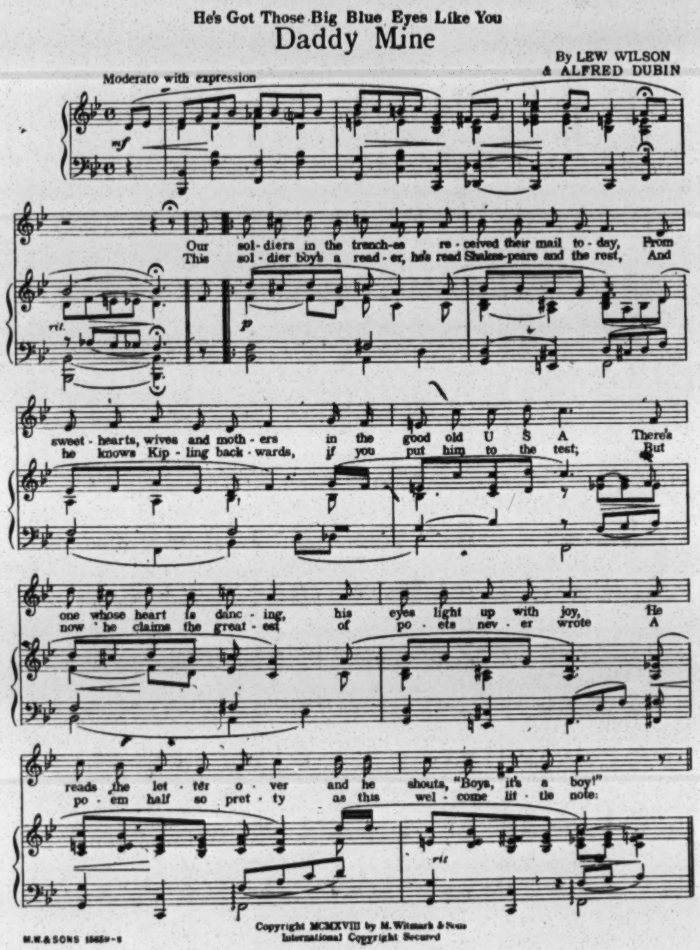
SID.

THE UNAPPROACHABLE BALLAD
HE'S GOT THOSE BIG BLUE EYES LIKE YOU
DADDY MINE
By ALFRED DUBIN and LEW WILSON

The Most Beautiful And Powerful Story Ballad The War Has Yet Produced

—

A Human Red Blood Lyric With a Melody That Has An Appeal Such As You Will Rarely Find In a Popular Song


He's Got Those Big Blue Eyes Like You
Daddy Mine
By LEW WILSON
& ALFRED DUBIN
Moderato with expression
mf
rit.
p
Our sol-diers in the trench-es re-ceived their mail to-day, From
This sol-dier boy's a read-er, he's read Shakes-peare and the rest, And
sweet-hearts, wives and moth-ers in the good old U S A There's
he knows Kip-ling back-wards, if you put him to the test; But
one whose heart is danc-ing, his eyes light up with joy, He
now he claims the great-est of po-ets nev-er wrote A
reads the let-ter o-ver and he shouts, "Boys, it's a boy!"
po-em half so pret-ty as this wel-come lit-tle note:
rit
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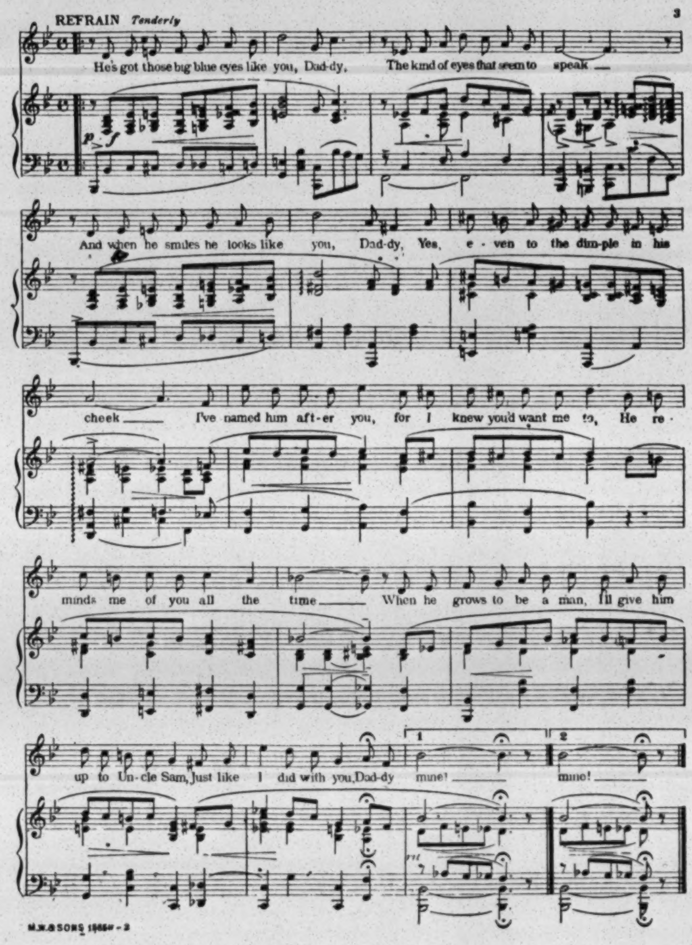
M.W.&SONS 1565?-2


3
REFRAIN Tenderly
p f
He's got those big blue eyes like you, Dad-dy, The kind of eyes that seem to speak
And when he smiles he looks like you, Dad-dy, Yes, e-ven to the dim-ple in his
cheek I've named him aft-er you, for I knew you'd want me to, He re-
minds me of you all the time When he grows to be a man, I'll give him
up to Un-cle Sam, Just like I did with you, Dad-dy mine!
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mine!
rit
M.W.&SONS 1565?-2

A PUNCH CLIMAX

—

"When he grows to be a man I'll give him up to Uncle Sam, Just like I did with you. DADDY MINE"

A CYCLONIC HIT

PROFESSIONAL COPIES AND ORCHESTRATIONS IN 4 KEYS
G (b to c), Ab (c to db), Bb (d to eb), C (e to f)

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Providence, R. I.
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FRED HARRISON
Baltimore, Md.
New Reilly Hotel

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St. Paul, Minn.
Emporium

HAL M. KING
Kansas City, Mo.
Gayety Theatre Bldg.

PETE SMITH
1028 Breirville St.
New Orleans, La.

Jack Needham, Colonial Annex Hotel, 6th St. & Penn. Ave., Pittsburgh, Pa.
Mr. Ralph Norris, American Annex Hotel, St. Louis, Mo.
Gabe Nathan, 1330 West 11th St., Los Angeles, Cal.

ABOUT YOU! AND YOU!! AND YOU!!!

ARTHUR BARNEY is back from Chicago.

Bert LaMont has bought a new car.

Leona Lamar is now insured for $25,000.

Barney Gerard returned from Florida last week.

Louis Henry Frohman is a lieutenant at Camp Upton.

Mique Cohen has been promoted to ensign in the Navy.

Cyril Chadwick has joined the cast of "The Kiss Burglar."

Franz Rath is the organist at the Princess Theatre of Denver.

Edgar MacGregor will stage "The Kiss Burglar" for Jack Welch.

Anna Pennington has returned to the cast of the "Midnight Frolic."

Lyle and Harris, in a new act by Sam Morris, are touring the United.

Ben Bard replaced Tom Mitchell in the Jack Wilson act last week.

Lee Luccy has returned to the Palais Royal after a short absence.

Morris and Sumner is the name of a new act now appearing in vaudeville.

Tommy Hayden, English comedian, has joined the Royal Flying Corps.

Lang and Williamson will be seen in vaudeville in a new act shortly.

Roscoe Ails and **"Doc" Bell** will appear shortly in a new vaudeville act.

Mike Lewis is now stage manager of Loew's Greeley Square Theatre.

Al Riccardo has been placed in Class 5 on account of physical disability.

Bryan Foy, eldest son of Eddie Foy, has enlisted in the Aviation Corps.

Pat Woods, of the U. B. O. offices, is a second class yeoman in the Navy.

Cook and Norris is the name of a new act which will be broken in shortly.

Paul Cunningham and **Flo Bennett** will be seen in a new vaudeville act shortly.

S. H. Dudley, colored comedian, will be seen in a new musical act next season.

Mary Cecil is in charge of the "Jumble In" at the Stage Women's War Relief.

Ben Beyer has just returned from a trip through England, France and South Africa.

Charles Foger, of the Barnum and Bailey Circus, has been called to the service.

Frederic Santley, of the Cohan Revue, has enlisted in the Naval Aviation Corps.

Henry Bergman has left the cast of "The Passing Show," being succeeded by Al. White.

Leighton and Carews is the name of a new act that will be seen in vaudeville shortly.

Roy Mack, of the "Musical Maniacs," has been certified for limited service as pianist.

Walter Regan left the cast of "Yes or No" for the B. F. Keith Providence stock company.

Gussie Bohmart, formerly with C. W. Morganstern's agency, is now with Fallow and North.

George Douglas, of the Behman show, has been accepted for service in the National Army.

King and Michel opened in a new act at the Lincoln Hill Theatre, Union Hill, N. J., last week.

Harry Steinfeld, the theatrical lawyer, is at Atlantic City at the Marlborough-Blenheim.

Two Brownies has been split, owing to induction into military service of one of the team.

Lillian Whitehead is having written for her a new single act in which she will open shortly.

Dorothy Toye has been engaged for another return engagement over the Orpheum Circuit.

Leone Morgan has been engaged by the Messrs. Shubert for the part of "Yvette" in "Fancy Free."

Gertrude Hamilton, of the "Oh Look" company, was out of the cast last week, owing to illness.

Jean Loughborough is now the Publicity Director of the Pacific Coast Land and Industrial Exposition.

Eddie Carter, head usher at the Eltinge Theatre, has been ordered to report at the nearest draft board.

Carter de Haven and **Flora Parker** will headline the Orpheum theatres for the rest of the season.

Jules Jordan has been re-engaged for the cast of "Business Before Pleasure" for next season.

Harry Muns, theatrical lawyer, has been drafted into the National Army and is at Camp Grant.

Jake Lantz, assistant treasurer of the Olympic, Cincinnati, has been placed in Class 5 G in the draft.

Sam Lawrence was examined for the National Army draft last Friday, and expects to be called any day.

Cliff Braagdon, of the "Million Dollar Dolls," has been accepted for service in the National Army.

M. H. Russell is again manager of the Colonial Theatre, Atlantic City, N. J., for the Spring and Summer.

Clifton Webb, Victor Morley and **Scott Welsh** have been engaged by the Shuberts for "The Gay Lothario."

Zeke Colvan, stage director of the Winter Garden, went to Philadelphia last week to look over "Doing Our Bit."

Frank Phillips, of Hudler, Stein and Phillips, lost two of his children, both boy infants, by diphtheria recently.

William Dobbs is being featured in "Helped by the Enemy," which has been made over into a vaudeville act.

Annie Hughes, the English actress, has signed with the Shuberts to play a leading role in "The Gay Lothario."

William J. Moore, formerly with Famous Players, has been decorated for bravery by the French Government.

Taber and **Green,** a colored act, is in the East after a year spent in the West, and will appear on Moss time.

Emily Ann Wellman is back from a six months' circuit tour, and will begin work on a Broadway production.

Bob Fisher, of the vaudeville team of Fisher, Gordon and Lucky, is now in the band at the Pelham Naval Station.

Kajiyama is expected to join the Harry Lauder show during the second week of Lauder's New York City engagement.

Billy Mayer, leader of orchestra at the Avenue Theatre, Chicago, mourns the loss of his mother, who died March 22.

Frank Fay will again appear in vaudeville. He is scheduled to show a new act at the Riverside Theatre next week.

Leo Carle, of Carle and Inez, has had his case transferred by Local Board No. 115 to Chicago for physical examination.

Emma Carus, following the completion of her Orpheum tour, plans to go to France, to aid in entertaining the soldiers.

Lee Shubert, Arthur Hammerstein and William Klein left for White Sulphur Springs last week to spend a ten day vacation.

Ted Wild, principal comedian with the "Oh, That Melody" girl act, has been drafted, and will leave for Camp Upton Friday.

Peggy Hopkins has been engaged by the Messrs. Shubert to play the leading role in the new musical comedy "The Gay Lothario."

Dorothy Harrison, a niece of Ned Harrison, is making her debut on the stage in the chorus of "Oh, Look!" at the Vanderbilt Theatre.

George Gottlieb, of the Orpheum Circuit, was ill last Saturday, suffering with acute indigestion. He returned to work on Monday.

Jack Douglas, principal comedian in the "Arabian Nights" girl act, has been inducted into the army, and has left for Camp Dix.

Max Altman has been inducted into the army, and has been assigned to the medical supply depot at Camp Beauregard, at Alexandria, La.

Allan Dinehart, of "The Gypsy Trail," made a flying jump from Cincinnati Saturday, to Minneapolis, to see his new son, two weeks old.

Frederick R. Huber, manager of the Baltimore Symphony Orchestra, is the National Director of Concert Work of the American Red Cross.

Johnny Martin, of the Flying Martins, has joined the American forces overseas. The Martins are survivors of the Arabic when it was torpedoed.

Fania Marinoff, at present with the Greenwich Village Players, has been engaged by Clark and Gerard for the leading role in "Bruised Wings."

Archie Royer, of the Royer Brothers, mourns the loss of his nine-year-old son, Archie, who died March 27 at Bangor, Mich., from spinal meningitis.

Herbert Heyman, former manager of Loew's Hippodrome, in Baltimore, left with others of the draft contingent that went to Camp Upton yesterday.

Margaret Mayo has gone to Battle Creek to rest up for the coming theatrical season. She will return to New York in time to attend the premiere of "Rock-a-Bye Baby."

N. T. Granlund, of the Marcus Loew executive offices, returned last week from Montreal, Canada, where he had been in the interest of the Loew Circuit, and left almost immediately for Hamilton, Ontario, where, among other things, he intends to establish a tea room in the Loew Hamilton Theatre.

Westony and Ferrabini were compelled to cancel the last half of last week's and the first half of this week's bookings on account of an attack of tonsilitis suffered by the former.

Iva Sawyer has withdrawn from the cast of "Oh Boy!" In private life Miss Sawyer is Mrs. Joe Santley. Mr. and Mrs. Santley are looking forward to an interesting event shortly.

George Davisson, in bringing "The Gypsy Trail" into Cincinnati from Kansas City had to lose the Sunday night opening at the Lyric. The jump was too long to make the scheduled opening.

Mrs. Karl L. King, wife of the bandmaster with the Barnum and Bailey circus, and not Mrs. Fred Bradna, wife of the ringmaster, as has been printed, plays the caliope of the big show.

Harry Reiners has been helping out in the offices of Exemption Board No. 115 since Lee Grove left to accept an appointment with the gas defense branch of army service at Long Island City.

I. Libson, manager of the Walnut, Family and Strand Theatres, Cincinnati, last week closed contracts for taking over the Grand Opera House, Cincinnati, for the summer feature-picture season.

Willie Claire, who has been with "Business Before Pleasure" since its opening, closed with that company last Saturday and has enlisted in the Navy. He expects to be called shortly to Pelham Bay.

Herman Berrebs, who was recently reported as ill and in the hospital at Camp Gordon, returned home last Saturday and was given a banquet by his many friends. He is home on a ten-day furlough.

Billy Sharp is busy with a new revue for Amron's restaurant. Catherine Adolph, prima donna; "Patsy" Prazer, song and dance; "Jim" Miller, "Rosebud," Lillian Young and Farrell Fairman will be featured.

Edward P. Bower has been commissioned by Reisenweber's to create two new revues, one to supplant the present one at the Columbus Circle place and the other to be presented this summer at the Hotel Shelburne, Brighton Beach. Harold Orlob will compose the music for each.

George O'Brien is now working for the Government, being compelled to report at midnight and work until 7 A. M. He then takes a sleep and looks around the booking office until five o'clock in the afternoon, when he rests for another snooze. He will get his uniform on Thursday of this week.

Lewis Hillhouse, dramatic critic of the Cincinnati *Times-Star*, delivered an address before the local Drama Circle last week in which he said that while producers might want to influence criticism, they have never offered an inducement to a critic unless he showed a receptive mood.

Lee Grove, one-time auditor with the Shubert forces, and since last July chief clerk to Charles A. Durbin, chairman of Local Exemption Board No. 115, has been appointed to the gas defense branch of the United States Army, with headquarters at Long Island City. Fay Heller, who left Shapiro and Bernstein, music publishers, to do her "bit" for Uncle Sam with the same board, has succeeded Grove as chief clerk.

Fred V. Bowers has returned from the West, where he has been appearing as the star in "His Bridal Night," the play in which the Dolly Sisters appeared at one time, and will forsake vaudeville again the coming season, when he will go out West and play a new version of "What's Your Husband Doing?" with music written by himself and lyrics by Edward Madden. He opens in Des Moines Aug. 11. "His Bridal Night" will go out under his management, with another mentioned in the program, billing as the star.

MELODY LANE

U. S. PLACES BAN ON PEACE SONGS

Music Publishers Informally Notified That the Publication of Such Compositions Is Forbidden

Popular sheet music publishers have been informally notified that the publication of all songs of a peaceful nature as far as the present war with Germany is concerned is contrary to the wishes of the government.

The action indicates that all songs of this nature are under the official ban of the government as it is believed that compositions praying for peace and predicting the war's end are but a part of Germany's world wide propaganda.

It is not the intention of the government to create an impression that the war is to be of especially long duration, in taking its stand against peace songs, but rather to prevent the minds of the public from being diverted from a prosecution of the strife by thoughts of ending the struggle before the aims of the United States have been fully accomplished in Europe.

In making the ruling, the authorities have paid a high compliment to music publishers and writers for they tacitly recognize the fact that the popular songs of the period have an important influence upon the public.

OHRMAN SINGS "DADDY MINE"

The vaudeville tour of Mme. Chilson Ohrman, the prima donna, is proving a great success. She is playing the big time houses and will soon be seen at the Palace. One of the biggest successes in her repertoire is the new Witmark song, "He's Got Those Big Blue Eyes Like You Daddy Mine," which she sings with fine artistry and wonderful feeling.

In Toronto last week, Mme. Ohrman visited the wounded Canadian soldiers recently home from the trenches and sang "Daddy Mine" to them. She wrote about this experience to Mr. Julius P. Witmark: "I sang the 'Daddy' song out at the big base hospital for five hundred wounded soldiers today, and they were wild with joy! I left all the copies, as the boys wanted to learn. Never in my life have I witnessed such joy and gratitude as these boys displayed." Mme. Ohrman is also introducing another Witmark novelty, "That Soothing Serenade," with its famous violin obligato. Speaking of this new number, she describes herself as "just overjoyed" with it, and anticipates a sensational success.

HIRSCH HAS TWO BIG HITS

The arrival of "The Rainbow Girl" at the New Amsterdam Theatre, gives Louis A. Hirsch two big musical comedy hits on the same street. "Going Up," at the Liberty, which is but a few doors down the street from the New Amsterdam, has been playing to capacity since its opening on Christmas night, and the reception accorded the "Rainbow Girl" indicates that the new piece will do fully as much business as the older show.

Boston is still talking about the great hit scored by "The Rainbow Girl," which during the Lenten season played to over $16,000 in a single week.

"OVER THERE" AS A PLAY

"Over There," the big war song hit, is to be seen in play form, and Guzzolo, Rowland & Clifford, the Chicago producers, are to present it as a two dollar attraction. The play is by Howard M. Barnes and the first presentation will be made in Chicago late this month.

TIERNEY WRITES SHOW

Harry Tierney has rewritten much of the music of the musical play "Girl O' Mine," and the piece is to be revived in a New York theatre at an early date.

COURTS TO RULE ON ROYALTIES

The courts of England will be called upon to decide who is entitled to the royalties from the sale of the number, "Keep the Home Fires Burning," which is one of the largest selling songs written on the war subject.

Mrs. Lena Gilbert Ford, an American woman, who formerly lived in Elmira, N. Y,. wrote the lyrics of the song and she lost her life at the time her home was destroyed by a German bomb during a recent air raid. The explosion of the bomb destroyed her home completely and no trace of her body was found. In the house at the same time was her son, who also lost his life, and from this fact a peculiar situation as far as the song royalties are concerned has arisen. If Mrs. Ford lost her life first, her estate would naturally pass to the son and on to his relatives after his death, but if he lost his life first, her estate would go to an entirely different family.

The royalties from this song alone are said to amount to a very large sum of money, which is constantly increasing, and a court ruling seems to be the only way in which the proper persons to whom the royalties should be paid can be found.

"MISS 1917" OWES KERN $3,600

Among the claims filed by creditors against the bankrupt Century Theatre Co. is one for $3,600, due Jerome Kern, the composer, who wrote the music for "Miss 1917," the last musical production seen at the big playhouse.

However, as Kern will earn in royalties this year an amount which will equal twice the salary paid the President of the United States, the loss of the "Miss 1917" royalties will not worry him much.

EUROPE'S BAND AT THE FRONT

Jimmy Europe's famous colored regimental band, which is with the United States Army in France, will in all probability cheer the Americans on in their drive against the Germans which is in all probability in full force today.

In a letter received last week from Leader Europe, he expressed his belief that his band would be in the thick of the fight before the week was out.

PATRIOTIC NUMBER SCORES

"Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine," the new Feist patriotic song, is scoring a decided success with many well-known singers. Reed, Haynes and Gray are doing especially well with the number and Frank Mullane, who introduced it at the Fifth Avenue Theatre last week, met with remarkable success with it.

ANTHEM SUNG IN CHINESE

On an American steamship which arrived last week in a port of the United States were two little Chinese girls, daughters of Ygantoso Liao, who has been Chinese Minister to Cuba for a number of years. As the customary concert given before the landing of the ship, the children sang "The Star-Spangled Banner" in Chinese, winning much applause from the audience.

STORY BALLAD IS A HIT

The new M. Witmark & Sons story ballad, "He's Got Those Big Blue Eyes Like You, Daddy Mine," is one of the best of the many war ballads written and has scored one of the quickest hits. One of the first singers to introduce it was Grace Hanson, who in Philadelphia last week was compelled to respond to innumerable encores at every performance.

McKINLEY SONG FEATURED

"Lovingless Day," the clever McKinley Music Co. novelty song, continues to be featured in Eva Tanguay's act.

BDWY. CELEBRATES FIFTH ANNIVERSARY

Employees of Music House Surprise Will Von Tilzer, President of the Co., by Tendering him a Banquet.

The department heads and employees of the Broadway Music Corporation, which celebrated the fifth anniversary of its business career last week, tendered a banquet on Saturday night to Will Von Tilzer, the founder of the business and its present president.

The banquet, which was in the nature of a complete surprise to Mr. Von Tilzer, was given in the ball room of the Claridge and was attended by the entire local force of the Broadway Co. and a few of the out-of-town representatives who happened to be near the city for the week end.

Saul Bornstin acted as master of ceremonies at the dinner, and Will Gumm was toastmaster. The affair, which began at eight o'clock, lasted until early Sunday morning, and the forty guests have been enthusiastically talking about the affair all this week.

"LONG MILE" SONG IN DEMAND

"The Last Long Mile," the song hit in the Henry W. Savage production "Toot Toot," is in great demand for vaudeville, and each day scores of requests for permission to sing it are received at the Savage offices.

Needless to say all have been denied, and one must witness the production to hear the new war song. A second company to present "Toot Toot" in Chicago is now being formed.

SONGS SCORE IN THE WEST

George Piantadosi, manager of the Chicago office of the Al. Piantadosi Music Co., is accomplishing big things in the West and has given his firm's catalogue a great impetus in the West.

The new Piantadosi songs are heard in all the theatres and resorts in Chicago, and a big trade demand has arisen in that section as a result.

WILL HART WITH BUCKEYE CO.

Will Hart, the songwriter, has joined the staff of the Buckeye Music Co. of Columbus, Ohio, and will have charge of the New York office which that company is planning to open next month.

In addition to being the office manager of the company, Mr. Hart will contribute a number of new compositions to the Buckeye catalogue.

ABRAHAMS IS PROF. MANAGER

Maurice Abrahams, formerly of the Kalmar, Puck & Abrahams Co., music publishers, which closed last week, is now the professional manager of the Waterson, Berlin & Snyder Co. In addition to having been put in charge of this department Mr. Abrahams has been taken into the firm.

OPERATIC NUMBER SCORES

"Give Me All Of You," from the light opera "Flora Bella," has been released and is scoring a success with many vaudeville singers. Hunting and Francis, at the Orpheum Theatre, Brooklyn, met with a pronounced success with the song. Leo Feist is the publisher.

MERRIAM WITH THE INTERBORO

Harry Merriam, one of the first to enter the popular song exploitation end of the business, working as a song booster even before the days of the professional copy, now holds a position with the construction department of the Interboro St. Ry. Co.

HARRIS TO REVIVE OLD BALLAD

Charles K. Harris is planning to revive his famous child ballad, "Always in the Way," one of his best sellers. The song, which was immensely popular a number of years ago, has been taken up by several vaudeville singers and orders from stores are coming in so rapidly that Mr. Harris believes that the old success can be successfully revived.

WRITERS AT RIVERSIDE

By popular request, the songwriting team of Gilbert and Friedland will be seen at the Riverside Theatre next week, where they will render in addition to their repertoire of songs which have been heard in all the other local vaudeville houses some new numbers which they will sing for the first time in public.

MUSICAL SCORE FOR "BABY MINE"

A musical version of Margaret Mayo's "Baby Mine" will be seen in New York early this spring, and will be the opening attraction at the new Selwyn Theatre in Forty-second street. The music is by Jerome D. Kern and the adaptation of the play has been made by Edgar Allen Wolf.

HARRIS SONG SCORES HIT

"I Miss the Old Folks Now," the new Van and Schenck novelty song, is one of the features in the act of this clever pair, who are booked for a long engagement over the Keith circuit. The song, which is sung at each of their performances, is scoring a big hit for them.

VON TILZER SONG SCORES

The new Harry Von Tilzer song, "The Makings of the U. S. A.," is being featured by scores of the best known vaudeville singers, and is one of the most popular numbers in the entire Von Tilzer catalogue.

NOVELTY SONG FEATURED

The new Harry Von Tilzer novelty song, "The Makings of the U. S. A.," is being featured by Sailor Reilly, who has, on account of its great popularity, been obliged to move it from the opening to his next to closing number.

NOVELTY SONG SCORES

A new novelty number which is running "Lorraine" a close second for first place in the McCarthy & Fisher catalogue, is "In the Land of Yamo Yamo." It is a cleverly written number with some clever comedy lyrics.

EARL K. SMITH WITH TAYLOR

Earl K. Smith, the Chicago composer, is in charge of the New York office of the Tell Taylor Music Co. The New York branch is located at No. 146 West 46th street.

TIERNEY WRITES REVUE

Harry Tierney has composed the music for several of the big numbers for the "Cocoanut Grove" production which opens atop the Century Theatre this week.

VON TILZER SONG AT PALACE

The Harry Von Tilzer ballad, "Just As Your Mother Was," was successfully featured at the Palace Theatre last week by Bobby Davis of the "Rubeville" act.

EDWARDS WRITING PRODUCTION

Gus Edwards is writing the music for a new production which will be seen in a Broadway playhouse early next season.

BEN ALBERTS WITH LEO FEIST

Ben Alberts, formerly with the Kalmar, Puck & Abrahams Co., has joined the professional department of the Leo Feist house.

NEW ACTS

(Continued from page 9 and on page 23)

KNOX WILSON

Theatre—*Fifty-eighth St.*
Style—*Musical comedy.*
Time—*Twelve minutes.*
Setting—*In four.*

Knox Wilson is a nut comedian, besides being a good musician.

He opens by entering dressed as a wandering musician and playing a concertina, putting this aside for a miniature piano, which, when played, sounds like bells.

Wilson is a good musician and a very good comedian. The act he is doing now needs a little bracing here and there, as far as gags go, after which he should find no trouble making the better small time, and even the big time. S. K.

AL TYLER

Theatre—*Olympic.*
Style—*Tramp monologist.*
Time—*Fifteen minutes.*
Setting—*One.*

Al Tyler is a tramp monologist of the Nat Wills type. Opening with a parody, he tells a gag or two and then rambles off into an up-to-date discourse on war, politics and prohibition. He closes with a parody. Tyler has a good comedy method, but at present is inclined to be a bit noisy while talking. He has an excellent singing voice and would make a first class olio feature for a burlesque show. If he is going after the better class of small time houses he will have to tone his style of delivery down a bit. The act was a hit at the Olympic.

H. E.

KNOWLES AND WHITE

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Ten minutes.*
Setting—*In one.*

Knowles and White, a man and woman, have a song and talk act which will improve when the latter learns to keep a straight face. She laughs at her own jokes while telling them and interrupts her partner in his lines. The same is true in their several song numbers. T. D. E.

NORA ALLEN AND CO.

Theatre—*Twenty-third St.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In four.*

Nora Allen, billed as "The Chicago Grand Opera Girl," is offering a high class singing act to vaudeville.

Miss Allen has a good voice and uses it to advantage. Her act has been well arranged and a neat background is used to give it "atmosphere." She makes a mistake, however, in having the orchestra play as loudly as it does, for, at times, it drowns her voice. With a little change here and there Miss Allen should make the big time. S. K.

THE BROADWAY REVUE

Theatre—*Palace, Staten Island.*
Style—*Singing and dancing.*
Time—*Twenty-two minutes.*
Setting—*Three special sets.*

This act, billed as a condensed cabaret entertainment, offers a good closing girl act. Six lively steppers in the chorus, with three girl principals, constitute the cast of the piece. Miss Olive Denning, as the prima donna, is very good, and her singing was appreciated. The toe dancer and the ragtimer also are deserving of praise, although their names are not mentioned. H. S. P.

GORDON, BAKER & LUCKIE

Theatre—*Palace, Staten Island.*
Style—*Comedy singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

These three boys present the conventional trio act. They are dressed in evening wear, and make a good appearance. They give the usual repertoire of the trio, and end with a number of song jingles, the last of which, concerning a wooden leg, should be omitted. H. S. P.

CHAS. BUCKLEY AND CO.

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

"Casey, the Fireman," the title of this sketch, has to do with two Caseys.

The curtain rises on a room in the hotel in which a table has been set in preparation for the visit of the chief, who is to be entertained by the daughter of a former friend.

Before the official arrived, however, Casey, the house fireman, enters to make the fire. He is mistaken for the chief, and is royally entertained, though what it is all about is a mystery to him. His real identity is later discovered when Chief Casey phones his regrets at being late and, "Rocky Mountain Jack," the young woman's brother from the wild and woolly West, draws a six-shooter and proceeds to make things lively for the "impostor."

T. D. E.

HAVILAND AND THORNTON

Theatre—*Fifth Avenue.*
Style—*Comedy sketch.*
Time—*Twelve minutes.*
Setting—*Special, full stage.*

Butler Haviland and Alice Thornton have a good comedy skit in "Inside Outside Inn." It tells of a young couple who have taken a bungalow at a Summer resort. Their little family consists of themselves, their baby and the wife's sister.

The wife and her sister are bargain-counter fiends, and they go to a department store and purchase a lot of things they do not need. While wifey in showing hubby her "bargains," she suddenly remembers that she left the baby at one of the counters, and the rest of the skit is taken up by husband and wife trying to get the department store heads to find said baby. E. W.

NINE BLACKBERRIES

Theatre—*Olympic (Tryouts).*
Style—*Singing and dancing.*
Time—*Twenty minutes.*
Setting—*Full stage.*

The Nine Blackberries are negroes. There are five men and four women in the act. All are good singers and dancers, and the different numbers offered are all put over with a gingery spirit that should place the turn in the very front rank of acts of its kind.

The turn opens with a fast raggy number. Some difficult buck and wing dancing follows, with the entire company getting into action. Two comedians, of the Williams and Walker school, next hold the stage for a few minutes, while the rest are changing costumes. Then in regular order follows a series of love songs, rags and characteristic dances, given in the form of singles, duos and trios. H. E.

SAMPSON AND DOUGLAS

Theatre—*Proctor's 125th Street.*
Style—*Singing and talking.*
Time—*Eight minutes.*
Setting—*In one.*

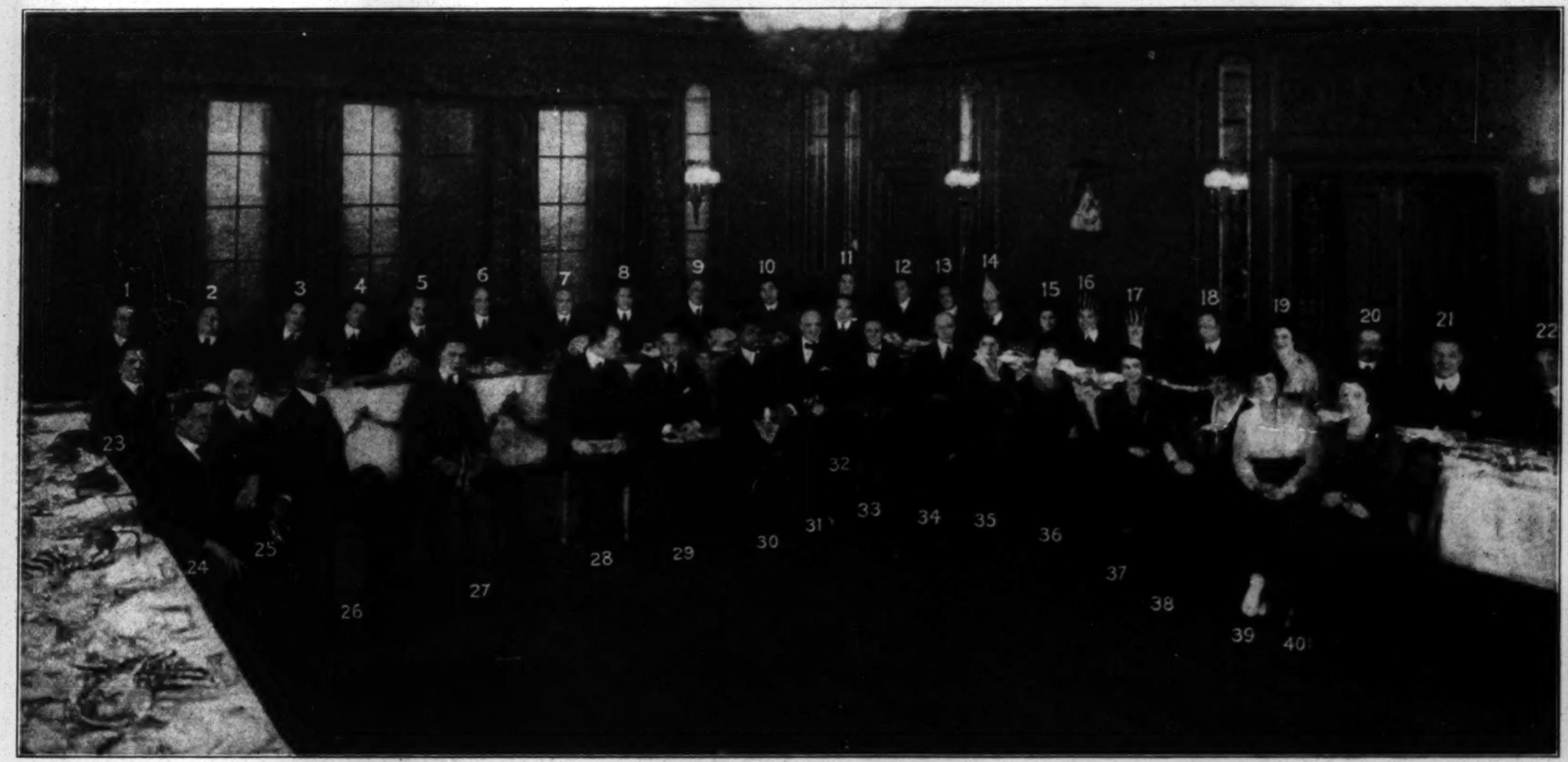
A man comes on pushing a hand truck and a large basket that is supposed to contain a dog. He begins a monologue, when a scratching noise within the basket interrupts him. He throws back the lid of the receptacle and a young woman, in comic make-up and cross-eyed, steps out. Some crossfire comes next, after which the woman sings. T. D. E.

RAY CHAPLIN

Theatre—*Olympic (Tryout).*
Style—*Songs.*
Time—*Twelve minutes.*
Setting—*One.*

Ray Chaplin is a young girl. She has looks and a good singing voice, but at present seems to lack experience. She sings four songs, without change of costume. Her choice of vocal numbers shows good taste, and her method of delivery passes muster satisfactorily.

H. E.



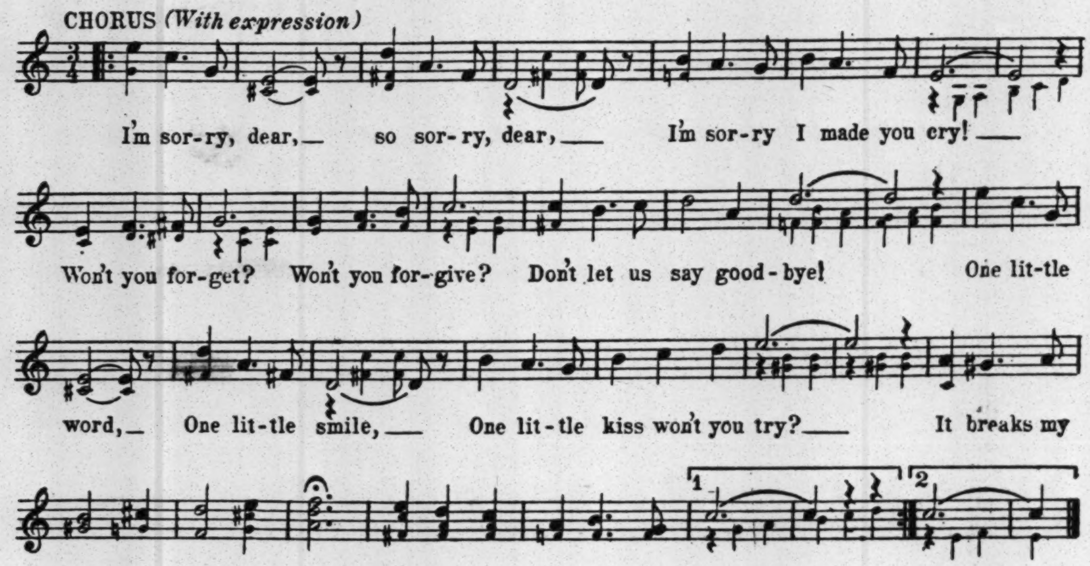
BANQUET GIVEN WILL VON TILZER, PRESIDENT OF THE BROADWAY MUSIC CORPORATION, AT THE CLARIDGE, SATURDAY EVENING, MARCH 30.

1—Al. Harriman. 2—Jack Egan. 3—Rubey Cowan. 4—Jack Edwards. 5—Albert Von Tilzer. 6—Will Von Tilzer. 7—Saul Bernstein. 8—Harold Gumm. 9—Jules Von Tilzer. 10—Lew Brown. 11—Bob Russak. 12—Billy Vanderveer. 13—Jack Smyth. 14—Gus Kellerman. 15—Ruby Andrews. 16—Al. Seldon. 17—Miss Schwartz. 18—Jesse Wynn. 19—Miss Hirsch. 20—Harry Rogers, 21—Gene Platzman. 22—Ed. Christie. 23—Ed. McKay. 24—Abe Schwartz. 25—Ed. Moebus. 26—Henry Creamer. 27—Bernie Spreo. 28—Hebert Hood. 29—Mr. Ugast. 30—Turner Layton. 31—Herbert Walters. 32—Ted Eastwood. 33—Harry Heag. 34—Winn Brookhouse. 35—Miss Levy. 36—Miss Lillian Cohen. 37—Miss Anna Schmuckler. 38—Miss Isaacs. 39—Miss Frances Carroll. 40—Miss Froelich

We are pleased to announce that we have acquired all the rights to that odd novelty ballad by N. J. CLESI, entitled:

I'M SORRY I MADE YOU CRY

HERE'S THE CHORUS


CHORUS (With expression)
I'm sor-ry, dear, so sor-ry, dear, I'm sor-ry I made you cry!
Won't you for-get? Won't you for-give? Don't let us say good-bye! One lit-tle
word, One lit-tle smile, One lit-tle kiss won't you try? It breaks my
heart to hear you sigh, I'm sor-ry I made you cry! cry!
1
2

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Broad and Cherry Streets

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Theodore Kosloff & Co.—Rooney & Bent—Koun Sisters—Ben Welsh—De Leon & Davies—Collins & Hart.

Riverside—Eddie Leonard & Co.—Lee Kohlmar & Co.—Gilbert & Friedland—Alice Els & Co.—"Married via Wireless"—Mabel Russell & Co.—Juno Salmo.

Royal—Gladys Hanson—White & Haig—Mack & Walker—Joe Jackson—Elinore & Williams—Joyce, West & Moran—Gallerini Sisters—Bollinger & Reynolds.

Alhambra—Three Mezieros—Primrose Four—Ben Welch—Ford Sisters & Co.—Three Dooleys—Dan'l Bruno's Orchestra—Bert Levy—Orth & Cody—Joe Jackson—Lillian Shaw.

81st Street (Last Half)—Clinton Sisters—Frank Ward—Milton Pollock & Co.—Jack Rose & Co.—Roan's Hawaiians.

Colonial—"Submarine F 7"—Ponzillo Sisters—Mullen & Coogan—Venita Gould—Mayo & Lynn—Fink's Mules.

BROOKLYN.

Bushwick—Sophie Tucker & Co.—"Camouflage"—Gardner & Hartman—Frank Westphal—Lloyd & Wells—"Circus Days in Toyland"—Ethel Hopkins—Guiran & Newell—Misses Chalfonte.

Orpheum—Eddie Leonard—Van & Schenck—Clark & Hamilton—James Hussey & Co.—Stephen D. O'Rourke—"The Weaker One"—Mabel Russell—"Girl in the Moon"—Mystic Hanson Trio.

BUFFALO, N. Y.

Shea's—Will J. Ward & Girls—"Forest Fires"—Jo Browning—Dorothy Brenner—Halligan & Sykes—Stagpole & Spire—James Watts & Co.

BALTIMORE, MD.

Maryland—O'Neil & Walmsley—Pistel & Cushing—Morse & Frye—Brice & Barr Twins.

BOSTON, MASS.

Keith's—William Ebbs & Co.—Doree's Celebrities—Mollie King—Courtney Sisters—James J. Morton—William Gaxton & Co.—Bradley & Ardine—James & Bonnie Thornton—Wheeler Trio—Great Richard.

CLEVELAND, OHIO.

Keith's—Margaret Young—Three Chums—Rudinoff—Olga Mishka Trio—McIntyre & Heath—Casting Lamys—Chas. Howard & Co.

COLUMBUS, OHIO.

Keith's—Edward Marshall—Dickinson & Deagon—Alexander, O'Neil & Sexton—Ashley & Allman—Cecil Cunningham—Cameron Sisters & Co.—Mason, Keeler & Co.—McIntosh & Maids.

CINCINNATI, OHIO.

Keith's—Sylvia Clark—McMahon, Diamond & Chappelle—Henshaw & Avery—Sully, Rogers & Sully.

DETROIT, MICH.

Miles—Alexander McFadden—Stella Mayhew—Bert Fitzgibbon—J. & C. Williams & Co.—McMahon & Chappelle—McKay & Ardine—Mang & Snyder.

DAYTON, OHIO.

Keith's—Lyons & Yosco—Marguerite Farrell—Robert DeMont Trio—Adelaide & Hughes—Lightner & Alexander—"Motor Boating."

ERIE, PA.

Keith's—Rath Bros.—Johnny Johnson & Co.—Harold DuKane & Co.—Kate Watson.

GRAND RAPIDS, MICH.

Keith's—Marck's Lions—Jennie Middleton—Montambo & Knapp—Bert Melrose—Beaumont & Arnold—Rockwell & Wood.

HAMILTON, CAN.

Keith's—Sansone & Delila—White & Dietrich—Bernivici Bros.

INDIANAPOLIS, IND.

Keith's—Eva Tanguay—Al & Fannie Steadman—Walter Weems—The McIntyres—Pederson Brothers.

LOUISVILLE, KY.

Keith's—Burns & Frabito—Apollo Three—W. J. Riley—"Bonfires of Old Empire."

MONTREAL, CAN.

Keith's—"Rubeville"—Holmes & Buchanan—Nina Payne & Co.—Kitner, Hawksley & Co.—Young & April—Helen Gleason & Co.

PITTSBURGH, PA.

Keith's—Walter Brower—Hobart, Bosworth & Co.—Belle Baker—General Pisano & Co.—Margot Francois.

PHILADELPHIA, PA.

Keith's—David Saperstein—Santos & Hayes—Belle & Eva—Thos. Swift & Co.—John B. Hymer & Co.—Raymond & O'Connor—Aesthetic Dancers—Leipsig—Louise Dresser.

ROCHESTER, N. Y.

Keith's—Gould & Lewis—Francis Kennedy—Fritz & Lucy Bruch—Florence Roberts & Co.—Miller & Lyles—"Somewhere in France"—Bowen, Walters & Co.—Milt Collins.

TORONTO, CAN.

Keith's—Ferry—Francis & Ross—Fern & Davis—Watson Sisters—Edwards' Song Revue—Hugh Herbert & Co.

TOLEDO, OHIO.

Keith's — Mankichi Troupe — Mrs. Campbell — Harrie Ellis—Bostock's Riding School—Darras Bros.—Moore & Whitehead—Stanley & Burns—'Hit the Trail"—Cummings & Mitchell—Jackie & Billie.

WASHINGTON, D. C.

Keith's—Jack Wilson—Fox & Ward—Robert Edeson & Co.—Four Boises—Bessie Clayton & Co.—Elizabeth Brice—Crawford & Broderick.

YOUNGSTOWN, OHIO.

Garrick—Seven Bracks—Harrie L. Mason—Trixie Friganza & Co.—Milton & DeLong Sister—Skipper & Kastrup.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Duffy & Inglis—Moore & Haager—"Propville Recruit"—Edwin George—Alaska Trio.

Palace—Valeska Suratt & Co.—Wellington Cross—Yvette & Saranoff—Brendel & Burt—Bernie & Baker—Rice & Werner—King & Harvey—Jimmy Lucas & Co.

DES MOINES, IA.

Orpheum—Four Marx Bros.—Alan Brooks—Comfort & King—Doc O'Neil—Boothby & Everdeen—John Clarke & Co.—Ziska & King.

CALGARY, CAN.

Orpheum—Edwin Arden & Co.—Flora Hoffman—Toney & Norman—Harry Girard & Co.—Andy Rice—Verci & Verci—De Wolf Girls.

DULUTH, MINN.

Orpheum—Wilton Lackaye & Co.—Robins—Cole Russell & Davis—Kathleen Clifford—Three Daring Sisters—Claude Roode & Co.

DENVER, COLO.

Orpheum—Cressy & Dayne—Stuart Barnes—Morton & Glass—Hanlon & Clifton—Alfred Latell & Co.—McDonald & Rowland—Harry & Etta Conley.

KANSAS CITY, MO.

Orpheum—Scarploff & Varvara—Harry Holman & Co.—Rajah & Co.—Vainova's Gypsies—Stan Stanley & Co.

LINCOLN, NEB.

Orpheum—Hyams & McIntyre—Kerr & Weston—Elida Morris—Herry Beresford & Co.—Santi & Co.—Cycling Brunettes—Harry Gilfoil.

LOS ANGELES, CAL.

Orpheum—Gertrude Hoffman & Co.—Will Oakland & Co.—Val & Ernie Stanton—Phina & Picks—Leo Beers—Kelly & Galvin—Sarah Padden & Co.

MILWAUKEE, WIS.

Orpheum—"For Pity's Sake"—Whiting & Burt—Boyarr & Co.—Herbert Clifton—Mme. Chilson-Ohrman—Jas. Cullen—Bob Matthews & Co.

MEMPHIS, TENN.

Orpheum—Jean Adair & Co.—Edith Clifford—The Le Grohs—Rae E. Ball.

MINNEAPOLIS, MINN.

Orpheum—Sallie Fisher & Co.—Bailey & Cowan—Moore & Gerald—Ruth Rowe—Apdale's Animals—Taylor Trio—Avon Comedy Four.

NEW ORLEANS, LA.

Orpheum—Fanchol & Marco—Montgomery & Perry—Harriet Remple & Co.—Kimberly & Arnold—Lewis & White—Herman & Shirley.

OMAHA, NEB.

Orpheum—Lucille Cavanaugh & Co.—Whitfield & Ireland—"Love Thy Neighbor"—Barry & Layton—Arnold & Taylor—Selma Braatz—Ruth Budd.

OAKLAND, CAL.

Orpheum—Kalmer & Brown—Fradkin—Varien & Perry—La Zier Worth & Co.—Lucille & Cockie—Marion Harris.

PORTLAND, ORE.

Orpheum—Leona La Mar—Count Peronne & Oliver—Brodean & Silvermoon—Dugan & Raymond—Loney Haskell—"Exemption"—Tasma Trio.

ST. LOUIS, MO.

Orpheum—Eddie Foy & Family—Harry Green & Co.—Kanazawa Boys—Nonette & Co.—Mack & Earl—Frank Crumit—Skating Bear.

SPOKANE, WASH.

Orpheum—Constance Crawley—Dahl & Gillen—Margaret Edwards—Grace De Mar—Four Mortons—Dingle & Ward—Berman & Anderson.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Nellie Nichols—Reed & Wright Girls—Hatch Kitamura Trio—Capt. Anson & Daughters—Oaks & Delour—"Corner Store."

SEATTLE, WASH.

Orpheum—Morgan Dancers—McCart & Bradford—Yates & Reed—Burley & Burley—Natalie Sisters—Harry De Coe—Tarzan.

ST. PAUL, MINN.

Orpheum—Carter, De Haven & Parker—Dooley & Nelson—Morton & Melnotte—Julie King & Co.—"Five of Clubs"—Sheehan & Regay.

SAN FRANCISCO, CAL.

Orpheum—George Demeral & Co.—"In the Zone"—Wheeler & Moran—Foster Ball & Co.—Cooper & Robinson—"In the Dark"—Blossom Seeley & Co.—Haruko Onuki.

SALT LAKE CITY, UTAH.

Orpheum—Cecil Dean & Mayfield—Basil & Allen—J. C. Nugent & Co.—The Sharrocks—Al Shayne—Regal & Bender—"Color Gems."

VANCOUVER, CAN.

Orpheum—Elizabeth Murray—Bronson & Baldwin—Four Haley Sisters—Owen Lewis—Helen Savage & Co.—Billie Reeves & Co.—Jack Clifford & Co.

WINNIPEG, CAN.

Orpheum—"Naughty Princess"—Hudler, Stein & Phillips—Harry Von Fossen—Tina Lerner—Drew & Wallace—"Girl From Milwaukee"—Aerial Mitchells.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Bicknell—Thomas & Henderson—Chick Family—Nevins & Gordon—Virginia Steppers—Lamont & Wright—Francis Morey & Co.—Harris & Manion. (Last Half)—Goldie & Mack—Pisano & Bingham—Midnight Rollickers—Tommy Ray—Phylis Gilmore & Co.—Barnes & Smythe.

Boulevard (First Half)—Burns & Jose—Chas. Gibbs—Holmes & LaVere—Adrian—The Naesses. (Last Half)—Claude Ranf—Lamont & Wright—Betts & Chidlow—"Well, Well, Well"—"World in Harmony."

Avenue B (First Half)—Cardo & Noll—Bell Boy Trio. (Last Half)—Martini & Fabini—Three Manning Sisters—Saxton & Farrell.

Greeley Square (First Half)—Arthur Turelli—Brown & Barrows—Great Howard—Betts & Chadlow—"Midnight Rollickers." (Last Half)—Thomas & Henderson—Chas. B. Lawlor & Daughter—Dunbar & Turner—"Grey and Old Rose."

Delancey Street (First Half)—Goldie & Mack—Austin Stewart Trio—McCormack & Irving—"Well, Well, Well"—Barnes & Smythe. (Last Half)—Maria—Chick Family—Brown & Barrows—Virginia Steppers—Murray Bennett.

Lincoln Square (First Half)—Claude Ranf—Frank & Ray Warner—Pisano & Bingham—Elliott & Mora—"World in Harmony." (Last Half)—Greenley & Williams—Arthur Turelli—McKimos & La Costa—Dolan & Lenharr—Nevins & Gordon—Welch, Mealy & Montrose.

National (First Half)—Swift & Dailey—O'Neill Sisters—Hall & O'Brien—Jere Sanford—Nat Nazarro & Co. (Last Half)—Burns & Jose—Gus Erdman—Elliott & Mora—McCormack & Irving—Adrian.

Orpheum (First Half)—McKimos & LaCosta—Hooper & Burkhardt—"Our Boys"—Wm. Dick—Josie Flynn's Minstrels. (Last Half)—Orben & Dixie—Three Rozellas—Austin Stewart Trio—Great Howard—Hal Langdon Trio—The Naesses.

Victoria (First Half)—Gus Erdman—Dolan & Lenharr—Dunbar & Turner—Monkey Hippodrome. (Last Half)—Three Steppers—Gertrude Corgert—Montrose & Allen—Wm. Dick—Josie Flynn's Minstrels.

BROOKLYN.

Bijou (First Haf)—Tommy Ray—Phylis Gilmore & Co.—Wood, Melville & Phillips—Six Royal Huzzars. (Last Half)—Bicknell—Lee & Cranston—Anderson & Rean—Jere Sanford—Nat Nazarro & Co.

DeKalb (First Half)—Orben & Dixie—Maybelle Best—Lillian Mortimer & Co.—Three Rozellas—Welch, Mealy & Montrose. (Last Half)—O'Neill Sisters—Buzzell & Parker—Francis Morey & Co.—Harris & Manion—Six Royal Huzzars.

Fulton (First Half)—Maria—Buzzell & Parker—Anderson & Rean—Chas. B. Lawlor & Daughter—Raymond & Caverly. (Last Half)—Chas. Gibbs—Holmes & LaVere—Raymond & Caverly—Monkey Hippodrome.

Palace (First Half)—Three Manning Sisters—Maude Durand & Co.—Foley & O'Neill.

BOSTON, MASS.

Orpheum (First Half)—Binns & Bert—Lane & Harper—"Merchant Prince"—Hoey & Lee—"Les Aristocrats." (Last Half)—Felix & Fisher—Willie Smith—Morgan & Gray—Allman & Sykes—"New Producer."

St. James (First Half)—McConnell & Austin—Clinton & Rooney—Rose Berry—Parsons & Irwin—"Bon Voyage." (Last Half)—Frank & Milt Britton—"Officer 444"—American Comedy Four—Four Renee Girls.

BALTIMORE, MD.

Hippodrome—Bob Tip & Co.—Durkin Girls—O'Connor & Dixon—'Dairy Maids."

FALL RIVER MASS.

Bijou (First Half)—Felix & Fisher—Willie Smith—Morgan & Grey—Allman & Sykes—"New Producer." (Last Half)—Burns & Bert—Lane & Harper—Merchant Prince—Hoey & Lee—"Les Aristocrats."

HAMILTON, CAN.

Loew's—Bennington & Scott—Lony Nase—Conroy & O'Donnell—Sherman, Van & Hyman—Kume Four.

MONTREAL, CAN.

Loew's—Booth & Leander—Amoros & Jeanette—Misses Parker—Middleton & Spellmeyer—Bob Hall—Fred B. Bowers & Co.

NEWARK, N. J.

Majestic (First Half)—Three Steppers—Lee & Cranston—Harry Brooks & Co.—Hal Langton & Co.—"Grey & Old Rose." (Last Half)—Bobbie Folsom—Hall & O'Brien—Wood, Melville & Phillips—"Our Boys."

PROVIDENCE, R. I.

Emery (First Half)—Frank & Milt Britton—"Officer 444"—American Comedy Four—Four Renee Girls. (Last Half)—McConnell & Austin—Clinton & Rooney—Delmore & Moore—Rose Berry—Parsons & Irwin—"Bon Voyage."

TORONTO, CAN.

Yonge Street—Ed & Lottie Ford—Kathryn Miley—Castelino & Zardi—"All Wrong"—Neil McKinley—"Betting Bettys."

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages—Fanton's Athletes—Miller, Packer & Howard—Six Musical Nosses—Wright & Davis—Merserseau & Co.—Gordon & Gordon.

CALGARY, CAN.

Pantages—Coleman & Ray—"Peacock Alley"—Diana Bonnar—McConnell & Simpson—Ford & Goodrich—Gaston Palmer.

DENVER, COLO.

Pantages—Ti Ling Sing—Lottie Mayer & Co.—Brooks & Powers—Lots & Lots—Beatrice McKenzie—Johnny Singer & Dolls.

EDMONTON, CAN.

Pantages—"Atlantic Review"—Donovan & Lee—H. Guy Woodward & Co.—Zeno & Mandel—Alexander Bros. & Evelyn.

GREAT FALLS, MONT.

Pantages—Notorious Delphine—Quigley & Fitzgerald—"Flirtation"—Al Noda—Moore & Rose—Aerial Patts.

KANSAS CITY, MO.

Pantages—Tom Kelly—"The Bride Shop"—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

LOS ANGELES, CAL.

Pantages—Dorothy Harris—Winston's Seals—Canfield & Cohan—"Girl at Cigar Stand"—Homer & Dubard—Francis & Nord.

MINNEAPOLIS, MINN.

Pantages—"Over There"—Simpson & Dean—Herbert Lloyd & Co.—Sol Berns—Three Gibson Girls.

OAKLAND, CAL.

Pantages—Uyeno Japs—Roscoe's Minstrels—Hope Vernon—Fat Thompson & Co.—Lee Hop & Co.—Harvey Trio.

OGDEN, UTAH.

Pantages—Minetti & Sidelli—Bobby Henshaw—'Bachelor Dinner"—Wilkins & Wilkins—Frescott—The Kuehns.

PORTLAND, ORE.

Pantages—LaFollette Trio—Singer's Midgets—Yucatan—Chung Hwa Four—Marthur Russell & Andy Byrne—Mack & Velmar—Strength Bros.

SEATTLE, WASH.

Pantages—Madison & Winchester—Elizabeth Cutty—Jos. Byron Totten & Co.—Bellclair Bros.—Singer's Midgets—LaFollette Trio.

SPOKANE, WASH.

Pantages—"Heir for a Night"—LaFrance & Kennedy—Four Moyakos—Orren & Drew—Chandler & DeRose Sistors.

SAN FRANCISCO, CAL.

Pantages—Topsy Turvy Equestrians—John & May Burke—Anderson's Revue—Silver & Duval—The Lelands.

SALT LAKE CITY, UTAH.

Pantages—Shriner & Herman—Goldie & Ayres—Nancy Fair—Gruber's Animals—"Song & Dance Revue"—Hilton & Lazar.

SAN DIEGO, CAL.

Pantages—Denis-Shawn Dancers—Owen & Moore—Lawrence Johnston & Co.—Billy King & Co.—Countess Verona—Steiner Trio.

TACOMA, WASH.

Pantages—"Cabaret DeLuxe"—Kahler Children—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr.

VICTORIA, CAN.

Pantages—Early & Laight—Grew-Pates & Co.—Frank Morrell—Degnon & Clifton—Wedding Bells.

VANCOUVER, CAN.

Pantages—Gangler's Dogs—Lew Wilson—"The Nation's Peril"—Fisher & Gilmore—Mary Norman.

WINNIPEG, CAN.

Pantages—"Dancing Girl of Delhi"—Pealson & Goldie—Alex Gayden & Co.—Pat Barrett—Rose & Ellis.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Margarite & Hanley—Estelle Lovenberg & Neary Bros.—Charlie Semon—"Oh You Devil." (Last Half)—"More, Less & More"—Reiley & Lester—McDevitt, Kelly & Lucey—The Valdares.

Plaza (First Half)—Jack Rose & Co.—Three Kelos. (Last Half)—Lane & Plant—"Just Girls."

HARTFORD, CONN.

Palace (First Half)—Three Rossaires—Curry & Graham—Ray & Pagana—Rita Marios Orchestra. (Last Half)—Demarest & Doll—Lucy Weston.

Poli (First Half)—International Four. (Last Half)—Earl & Sunshine—The Louis Brocades—Klein Bros.

NEW HAVEN, CONN.

Bijou (First Half)—Wellington & Sylvia—Earl & Sunshine—"Just Girls"—Lane & Plant. (Last Half)—Margarite & Hanley—Rialto-McIntyre & Co.—Charlie Semon—"Oh You Devil."

Palace (First Half)—McDevitt, Kelly & Lucy—University Four. (Last Half)—Martini & Maximilian—"Honeymoon"—Dehaven & Nice—Herchel Hendler—Rita Mario's Orchestra.

SPRINGFIELD, MASS.

Palace (First Half)—"More, Less & More"—Reiley & Lester—Lucy Weston—Dehaven & Nice—Herschel Hendler—Valdares. (Last Half)—Three Kelos—Four Sultanas—Harold Selman & Co.—Jack Rose & Co.—Chief Bull Bear & Co.

SCRANTON, PA.

Poli (First Half)—Berten, Oliver & Mack—Whipple, Houston & Co.—Lauder Bros. (Last Half)—Howard & Fields—Bobbie & Nelson.

WATERBURY, CONN.

Poli (First Half)—Martini & Maximilian—Green & Parker—Four Sultanas—"Honeymoon"—Weber & Elliott—Chief Bull Bear & Co. (Last Half)—Wellington & Sylvia—Curry & Graham—Estelle Lovenberg & Neary Bros.—Ray & Pagana—University Four.

WORCESTER, MASS.

Poli (First Half)—Nigon Duo—Harold Selman & Co.—Trovato. (Last Half)—Holden & Harron—International Four.

Plaza (First Half)—Rialto McIntyre & Co.—Klein Bros.—Louis Brocades.

WILKES BARRE, PA.

Poli (First Half)—Howard & Fields—Bobbie & Nelson. (Last Half)—Berton, Oliver & Mack—Whipple, Houston & Co.—Lander Bros.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Aerial Eddys—Travers & Douglas—Cal Dean & Sorority Girls—Warren & Conley—Asahi Japs. (Last Half)—"Pretty Baby."

DANVILLE, ILL.

Palace (First Half)—Orville Stamm—Fagg & White—"The Unexpected"—Ray & Emma Dean—Maron & Wiser. (Last Half)—Burdella Patterson—Viola Lewis & Co.—Dot & Alma Wilson—Al. Ripon—Three Equiblo Bros.

(*Continued on page 31.*)

To those who laugh

AL RAYMO

"Laddie Boy"

A sure-fire finish for your act

That Grand Old Gentleman

A sure-fire No. 2

"What will become of your little doll 'girl?"

NOW READY
VINCENT BRYAN'S
SCREAM

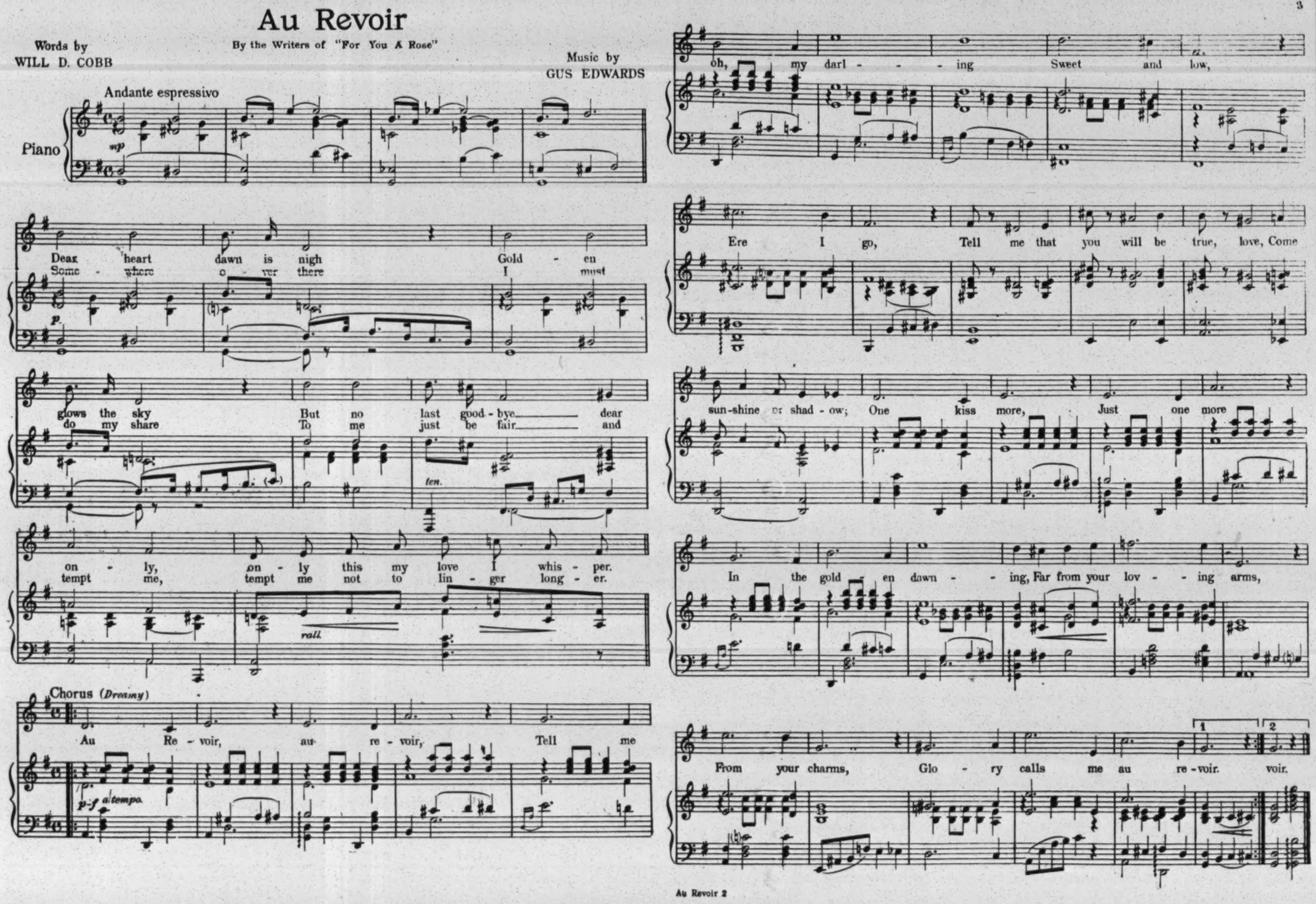
"She knitted him a sweater so he won't forget her"

"Laddie Boy"

Those acts that used "For You a Rose" should use the best song by the same authors:

GUS EDWARDS AND WILL D. COBB

"AU REVOIR"


Au Revoir
By the Writers of "For You A Rose"
Words by WILL D. COBB
Music by GUS EDWARDS
Andante espressivo
Piano
mp
Dear heart dawn is nigh Golden glows the sky But no last good-bye dear only, only this my love I whisper.
Some-where o-ver there I must do my share To me just be fair and tempt me, tempt me not to linger longer.
rall.
ten.
Chorus (Dreamy)
p-f a tempo.
Au Re-voir, au re-voir, Tell me oh, my darl-ing Sweet and low,
Ere I go, Tell me that you will be true, love, Come sun-shine or shad-ow; One kiss more, Just one more
In the gold-en dawn-ing, Far from your lov-ing arms,
From your charms, Glo-ry calls me au re-voir. voir.
3
Au Revoir 2

(Copyright, 1918, Song Review Co., Inc.)

"Laddie Boy"

A sure-fire double

"When I went to school with you"

(Many Catch Lines)

By permission of
RAYMOND HITCHCOCK

"On a lightless night with you"

Novelty song of the times

"There's a voice in the night calling me"

Semi high class song

"Laddie Boy"

Write or call for these songs. Orchestrations in any key.

SONG REVIEW COMPANY, 1531 Broadway, N. Y.

GUS EDWARDS, Gen. Director

MAXWELL SILVER, Gen. Mgr. LEO EDWARDS, Prof. Mgr.

ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

"April"—Punch & Judy, N. Y., indef.
"An American Ace"—Casino, New York, indef.
Adams, Maude—Lexington, Ky., April 4; Springfield, O., 5; Terre Haute, Ind., 6; Springfield, 8; Bloomington, 9; Joliet, 10.
Anglin, Margaret—Playhouse, Chicago, indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Cure for Curables"—39th St., N. Y., indef.
"Cheating Cheaters"—Park Sq., Boston, indef.
"Copperhead, The"—Shubert, N. Y., indef.
Carter, The, Magician—Belmont, N. Y., indef.
"Cohan Revue"—Colonial, Boston, 1-20.
"Country Cousin"—Hollis, Boston, indef.
"Doing Our Bit"—Chestnut St. Opera House, Phila., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Friendly Enemies"—Wood's, Chicago, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Flora Bella"—Camp Funston, 1-6.
"Fountain of Youth"—Henry Miller's, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"Girl from Broadway"—Mistatim, Sask., 3; Crooked River, 4; Osgood, 5; Tisdale, 6; Stor City, 8; Nisberry, 9; Melford, 10.
"Getting Together"—Majestic, Boston, 1-13.
"Gay Lord Quex"—Princess, Chicago, indef.
"Gypsy Trail"—Standard, N. Y., indef.
"Happiness"—Criterion, N. Y., indef.
"Human Soul, The"—Portland, Ore., 1-6.
"Hitchy-Koo"—Colonial, Chicago, indef.
"Her Country"—Harris, N. Y., indef.
"Irish Cinderella"—Mauch Chunk, Pa., 4; Scranton, Pa., 5-6; Williamsport, 8; Wellsboro, 9.
"Imaginary Invalid"—Illinois, Chicago, indef.
"Jack o'Lantern"—Globe, N. Y., indef.
"King, The"—Tremont, Boston, 1-20.
Kellard, John E., St. Louis, Mo., 1-6.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Love's Lightning"—Fulton, N. Y., indef.
Lauder, Harry—Auditorium, Chicago, 1-6.
"Master, The"—Broad, Phila., indef.
"Maytime"—Studebaker, Chicago, indef.
Mantell, Robt., Co.—San Francisco, Cal., 1-13.
"Man Who Came Back"—Plymouth, Boston, indef.
"Maytime"—44th St., N. Y., indef.
"Music Master"—Powers, Chicago, 1-6.
"Man Who Came Back"—Adelphi, Phila., indef.
"Masks, The"—Lexington, N. Y., indef.
"Man Who Stayed at Home"—48th St., N. Y., indef.
"Nothing but the Truth"—Loew's 7th Ave., 1-6.
"Naughty Wife, The"—Cort, Chicago, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Lyric, Phila., indef.
"Oh, Look"—Vanderbilt, N. Y., indef.
"Over the Top"—Garrick, Chicago, indef.
"One Girl's Experience"—York, Pa., 3; Frederick, Md., 4; Cumberland, 5-6; Ashland, 9.
"Pair of Petticoats"—44th St. Roof Theatre, indef.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly With a Past"—Belasco, N. Y., indef.
"Riviera Girl"—Blackstone, Chicago, 1-13.
"Rambler Rose" (Chas Frohman, mgr.), Grand Rapids, Mich, 3; Lansing, 4; Ann Arbor, 5; Toledo, O., 6; Springfield, 8; Lexington, Ky., 9-10.
"Rainbow Girl, The"—New Amsterdam, N. Y., indef.
Robson, May—San Francisco, Cal., 1-6.
"Rape of Belgium"—Shubert, Boston, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Los Angeles, Cal., 1-6; Oakland, 8-10.
"Successful Calamity, A"—Wilbur, Boston, 1-6.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Day Leave"—Park, N. Y., indef.
"Sick-A-Bed"—Gaiety, N. Y., indef.
"Squab Farm"—Bijou, N. Y., indef.
"Some Little Girl"—Olympic, Chicago, indef.
"Success"—Lexington, N. Y., indef.
"Taylor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Toot-Toot"—Cohan, N. Y., indef.
"Uncle Tom's Cabin"—Pittsburgh, Pa., 1-6; Cleveland, O., 8-31.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Astor, N. Y., 1-6.
"Wild Duck, The"—Plymouth, N. Y., 1-6.
"Yes or No"—Longacre, N. Y., indef.
"When Dreams Come True"—Anniston, Ala., 4-5; Macon, Ga., 6.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Apdell Stock Co.—Orpheum, York, Pa., indef.
Alba Players—New Empire, Montreal, Can.
Baker Stock Co.—Portland, Ore., indef.
Ball, Jack, Stock Co.—Donora, Pa., 1-6.
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Orkland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
Belgarde Stock Co.—
Cooper Baird Co.—Zanesville, O., indef.
Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Crescent Players—Crescent, Brooklyn, N. Y., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Day, Elizabeth, Players—Sharon, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchill Stock—Des Moines, Ia., indef.
Fielder, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn Stock—Detroit, Mich., indef.
Guy Stock Co.—Jefferson, Auburn, N. Y.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Henderson, Richard, Stock Co.—Holland, Mich., 25-30.
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
La Salle Stock—Orpheum, Phila., indef.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
Levy, Robt.—Washington, D. C., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
Liberty Stock Co.—Ridgefield Park, N. J., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
O'Harra-Warren-Hathaway—Brockton, indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players (Harry Wallace, mgr.)—Columbia, Grand Rapids, Mich., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Lincoln, Nebr., indef.
Oliver, Otis, Players (E. S. Mitchell, mgr.)—Palace, Moline, Ill., indef.
Poli Stock—Bridgeport, Conn.
Poli Stock—Poli's Hartford, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck, Geo.—Opera House, Rockford, Ill.
Pickert Sisters Stock Co.—Goldsboro, N. C., 1-6.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's, Omaha, Nebr.
Southwell-Morjer Stock—Branford, Fla., 1-6.
United Southern Stock Co.—Wilmington, N. C., 1-14.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Col.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Williams Stock Co.—Lumbertown, N. C., 25-30.
Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., indef.

INTERNATIONAL CIRCUIT

For Week Beginning April 7

"Bringing Up Father"—Pittsburgh.
"Keep Smiling"—Paterson, 11-12-13.
"Mrs. Wiggs of the Cabbage Patch"—Detroit.
Rice Bros. Circus—St. Louis.
"Smarter Set, The"—Indianapolis.
"Uncle Tom's Cabin"—Cleveland.

ARMY CAMP CIRCUIT

(Week of April 8)

Camp Custer (E. W. Fuller, mgr.)—Liberty Vaudeville Co.
Camp Dodge (Julian Anhalt)—"Liberty Comedy Co."
Camp Devens (Maurice Greet, mgr.)—"Beauty Shop."
Camp Dix (W. O. Wheeler, mgr.)—"Here Comes the Bride."
Camp Gordon (Percy Weadon, mgr.)—"Mutt and Jeff."
Camp Jackson (John F. Farrell, mgr.)—"Have a Heart."
Camp Lee (C. D. Jacobson, mgr.)—"There She Goes."
Camp Merritt (Henry C. Blaney, mgr.)—"Stop, Look, Listen."
Camp Meade (Charles E. Barton, mgr.)—"Very Good Eddie."
Camp Pike (H. H. Winchell, mgr.)—"Turn to the Right."
Camp Sherman (Frank J. Lee, mgr.)—"Flora Bella."
Camp Sheridan (Gen. C. S. Zimmerman, mgr.)—"$1,000,000 Doll."
Camp Taylor (Charles Scott, mgr.)—"When Dreams Come True."
Camp Upton (George H. Miller, mgr.)—"Nothing but the Truth."

BURLESQUE

Columbia Wheel

Al. Reeves—Casino, Boston, April 1-6; Grand, Hartford, Conn., 8-13.
Ben Welch—Miner's Bronx, New York, April 1-6; open, 8-13; Orpheum, Paterson, 15-20.
Best Show in Town—Peoples, Phila., April 1-6; Palace, Baltimore, 8-13.
Bowery—Corinthian, Rochester, April 1-6; Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13.
Burlesque Revue—Bastable, Syracuse, N. Y., April 1-3; Lumberg, Utica, 4-6; Gayety, Montreal, Can., 8-13.
Burlesque Wonder Show—Gayety, Montreal, Can., April 1-6; Empire, Albany, N. Y., 8-13.
Bon Tons—Gayety, Toronto, Ont., April 1-6; Gayety, Buffalo, N. Y., 8-13.
Behman Show—Lyric, Dayton, O., April 1-6; Olympic, Cincinnati, 8-13.
Broadway Frolics—Park, Bridgeport, Ct., April 4-6; Colonial, Providence, 8-13.
Bostonians—Gayety, Washington, April 1-6; Gayety, Pittsburg, 8-13.
Follies of the Day—Gayety, Omaha, Neb., March 30-April 5; Gayety, Kansas City, 8-13.
Golden Crooks—Majestic, Jersey City, April 1-6; People's Philadelphia, 8-13.
Hello America—Grand, Hartford, Ct., April 1-6; Jacques, Waterbury, Ct., 8-13.
Harry Hastings—Gayety, St. Louis, April 1-6; Star and Garter, Chicago, 8-13.
Hip, Hip Hoorah—Gayety, Pittsburg, April 1-6; Star, Cleveland, 8-13.
Howe, Sam—Star and Garter, Chicago, April 1-6; Berchell, Des Moines, Ia., 7-10.
Irwin's Big Show—Gayety, Detroit, April 1-6; Gayety, Toronto, 8-13.
Liberty Girls—Gayety, Kansas City, April 1-6; Gayety, St. Louis, 8-13.
Majestic—Casino, Philadelphia, April 1-6; Miner's Bronx, New York, 8-13.
Merry Rounders—Casino, Brooklyn, April 1-6; Empire, Newark, 8-13.
Million $ Dolls—Empire, Brooklyn, April 1-6; Park, Bridgeport, 11-13.
Mollie Williams—Columbia, Chicago, April 1-6; Gayety, Detroit, 8-13.
Marion's, Dave—Empire, Newark, April 1-6; Casino, Philadelphia, 8-13.
Maids of America—Gayety, Boston, April 1-6; Columbia, New York, 8-13.
Oh, Girl—Star, Cleveland, April 1-6; Empire, Toledo, 8-13.
Puss Puss—Cohan's, Newburg, N. Y., April 4-6; Hurtig & Seamon's, New York, 8-13.
Roseland Girls—Hurtig & Seamon's, New York, April 1-6; Empire, Brooklyn, 8-13.
Rose Sydell's—Orpheum, Paterson, April 1-6; Majestic, Jersey City, 8-13.
Step Lively—Empire, Toledo, O., April 1-6; Lyric, Dayton, 8-13.
Star and Garter—Berchell, Des Moines, Iowa, April 1-5; Gayety, Omaha, Neb., 6-12.
Sporting Widows—Gayety, Buffalo, April 1-6; Corinthian, Rochester, 8-13.
Social Maids—Columbia, New York, April 1-6; Casino, Brooklyn, 8-13.
Sight Seers—Jacques, Waterbury, Ct., April 1-6; Cohan's, Newburg, N. Y., 11-13.
Sam Sidman—Colonial, Providence, April 1-6; Gayety, Boston, 8-13.
Spiegel's Review—Empire, Albany, N. Y., April 1-6; Casino, Boston, 8-13.
Some Show—Olympic, Cincinnati, April 1-6; Columbia, Chicago, 8-13.
Twentieth Century Maids—Open April 1-6; Orpheum, Paterson, 8-13.
Watson's Beef Trust—Palace, Baltimore, April 1-6; Gayety, Washington, 8-13.

American Wheel

American—Gayety, Baltimore, April 1-6; Trocadero, Philadelphia, 8-13.
Army and Navy Girls—Standard, St. Louis, April 1-6; Englewood, Chicago, 8-13.
Aviators—Springfield, 4-6; Howard, Boston, 8-13.
Auto Girls—Gayety, Minneapolis, April 1-6; Star, St. Paul, 8-13.
Broadway Belles—Open April 1-6; Lyceum, Columbus, 8-13.
Biff, Bing, Bang—Majestic, Scranton, Pa., April 1-6; Binghamton, N. Y., 8; Oswego, 9; Oneida, 10; Niagara Falls, 11-13.
Cabaret Girls—Empire, Chicago, April 1-6; Fort Wayne, Ind., 7; Majestic, Indianapolis, 8-13.
Charming Widows—Open April 1-6; Century, Kansas City, 8-13.
Darlings of Paris—Gayety, Brooklyn, April 1-6; Amsterdam, N. Y., 8; Hudson, Schenectady, 11-13.
Follies of Pleasure—Englewood, Chicago, April 1-6; Empire, Chicago, 8-13.
Forty Thieves—Star, Toronto, Ont., April 1-6; Savoy, Hamilton, Can., 8-13.
French Frolics—Majestic, Indianapolis, April 1-6; Terre Haute, Ind., 7; open, 8-13; Lyceum, Columbus, O., 15-20.
Gay Morning Glories—Gayety, Philadelphia, April 1-6; South Bethlehem, 8; Easton, 9; Wilkesbarre, 10-13.
Grown Up Babies—Worcester, 4-6; Olympia, New York, 8-13.
Girls from Follies—Wilkesbarre, 3-6; Empire, Hoboken, 8-13.
Girls from Joyland—Wrightstown, N. J., 2-6; Gayety, Baltimore, 8-13.
Girls from Happyland—Garden, Buffalo, April 1-6; Star, Toronto, Can., 8-13.
Hello Girls—Century, Kansas City, April 1-6; Standard, St. Louis, 8-13.
Innocent Maids—Empire, Cleveland, April 1-6; Erie, Pa., 8; Dunkirk, N. Y., 9; Salamanca, 10; Oil City, Pa., 11; Beaver Falls, 12; Newcastle, 13
Jolly Girls—Cadillac, Detroit, April 1-6; Gayety, Chicago, 8-13.
Lid Lifters—Howard, Boston, April 1-6; Park, Manchester, N. H., 8-9; Worcester, Mass., 10-13.
Lady Buccaneers—Oneida, 3; Niagara Falls, 4-6; Garden, Buffalo, 8-13.
Mischief Makers—Akron, O., April 4-6; Empire, Cleveland, 8-13.
Military Maids—Trocadero, Phila., April 1-6; Majestic, Scranton, 8-13.
Monte Carlo Girls—Lyceum, Columbus, April 1-6; Akron, O., 11-13.
Mile-a-Minute Girls—Gayety, Chicago, April 1-6; Gayety, Milwaukee, 8-13.
Orientals—Empire, Hoboken, April 1-6; Star, Brooklyn, 8-13.
Pacemakers—Star, St. Paul, April 1-6; Duluth, 7; open, 8-13; Century, Kansas City, 15-20.
Pat White—Olympic, New York, April 1-6; Gayety, Philadelphia, 8-13.
Parisian Flirts—Savoy, Hamilton, Can., April 1-6; Cadillac, Detroit, 8-13.
Review of 1918—Gayety, Milwaukee, April 1-6; Gayety, Minneapolis, 8-13.
Record Breakers—Victoria, Pittsburg, April 1-6; Penn Circuit, 8-13.
Social Follies—Oil City, Pa., 4; Beaver Falls, 5; Newcastle, Pa., 6; Victoria, Pittsburg, 8-13.
Some Babies—Penn Circuit, April 1-6; Bristol, Pa., 8; Wrightstown, N. J., 10-13.
Speedway Girls—Hudson, Schenectady, 4-6; Holyoke, Mass., 8; Springfield, 11-13.
Tempters—Star, Brooklyn, April 1-6; Gayety, Brooklyn, 8-13.

Penn Circuit

Monday—McKeesport, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

MINSTRELS

Fields, Al G., Minstrels—Topeka, Kans., 3; St. Joe, Mo., 4; Des Moines, Ia., 5-6; Burlington, 7-8; Keokuk, 9.
Hill, Gus, Minstrels—Toronto, Can., 1-6; Peterborough, Ont., 8; Belleville, 9.
O'Brien, Neil, Minstrels—Augusta, Ga., 3; Columbia, S. C., 4; Anderson, 5; Greenville, 6; Ashville, N. C., 8; Winston-Salem, 9.

TABLOIDS

"Hip-Hip Hooray Girls"—Okmulgee, Okla., 1-6.
"Ketts' Musical Comedy Revue"—Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Rose City Musical Stock—Kempner, Little Rock, Ark., indef.
Moulin Rouge Co. (Jack Grant)—Clarksburg, W. Va., 1-6.
"Tabarin Girls" (D. Newman)—Wellston, O., 3; Logan, 4-5-6.
"Tip Top Merry Makers"—New Castle, Pa., 1-6.

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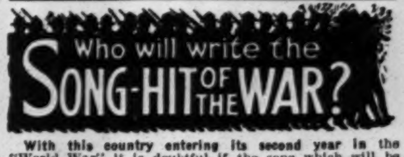
AL RAYMO



With this country entering its second year in the "World War" it is doubtful if the song which will be known as the "Hit of the War," has as yet made its appearance. While it is true that such War Songs as "Over There" and "Liberty Bell" have made some impression, have Our Boys adopted another "It's A Long Way To Tipperary," which has been the great favorite with the "English Tommies"? Inasmuch as several Commanders of our training cantonments have requested boys in the service to write such a song, it appears to be still wanting.

Have you an idea which you think might be used as the subject for a Patriotic or War Song? If so, you may secure some valuable information and assistance by writing for a Free Copy of our new booklet entitled "SONG WRITERS' MANUAL AND GUIDE." We revise song-poems, compose and arrange music, secure copyright and facilitate free publication or outright sale.
Poems submitted examined FREE.
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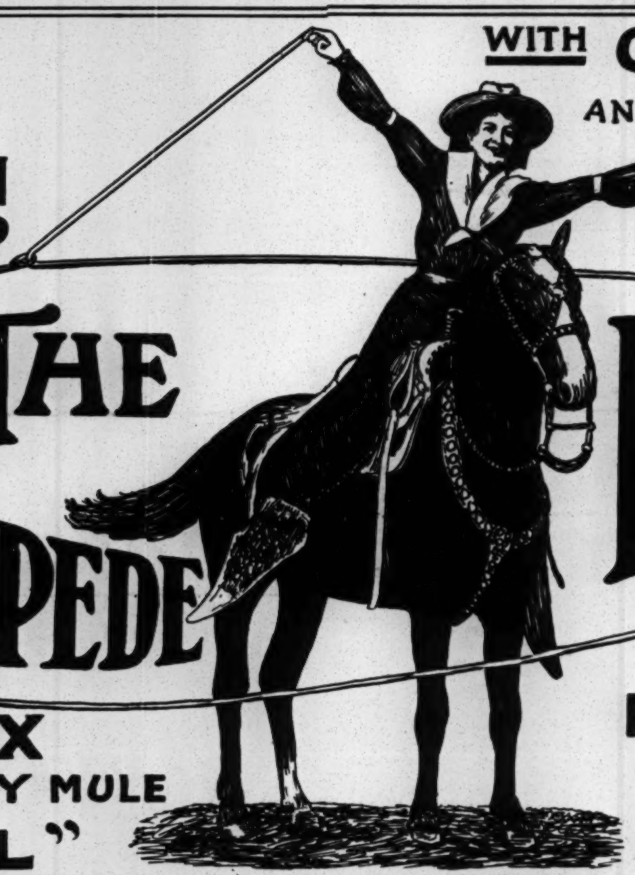

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AND **FLORES LADUE**
WORLD'S CHAMPION LADY ROPER

DAN DIX
AND HIS COMEDY MULE
"VIRGIL"

STABLE OF
REAL OUTLAW
BUCKING
BRONCHOS

Direction: ALF. T. WILTON

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"FURS AND FRILLS"
ETC., ETC.

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"SWEET DADDY"
An Intimate Musical Farce

"NOT WITH MY MONEY"
A Melodramatic Farce
By EDWARD CLARK
Based on
Edgar Franklin's Story
"FACE VALUE"

"THE WISDOM OF SOLOMON"
An Up-to-Date Comedy
By EDWARD CLARK

"FANNY HAS A BABY"
A Comedy with Music

NEW ACTS

(Continued from pages 9 and 17)

THE FOUR HARTFORDS

Theatre—*Harlem Opera House.*
Style—*Comedy acrobatics.*
Time—*Eight minutes.*
Setting—*Special, in three.*

Three men and a woman, in some good rough-and-tumble knockabout acrobatics form this act.

The scene represented is a hotel or restaurant kitchen, just off a dining room. A collapsible sideboard, a rickety range and other articles of trick furniture are used in the performance of several tumbling stunts. The men do some good handsprings and flying somersaults, and plenty of action is afforded throughout. One of the men, who portrays the role of a chef, is too temperamental. The audience, at this performance, was not particularly responsive, to which the performer in question took exception, and several sarcastic flings were audible several rows back. The woman, who ostensibly is a maid in the act, has nothing to do and could be dispensed with without detriment to the offering.

The act is a typical small time one and is destined to remain where it is.

T. D. E.

BOMBAY DEERFOOT

Theatre—*Proctor's Twenty-third Street.*
Style—*Juggling.*
Time—*Fourteen minutes.*
Setting—*Full stage, special.*

Bombay Deerfoot is a genuine Sioux Indian.

His act consists of arrow and gun juggling and rope manipulations. At present he is talking a bit too much. The audience is well aware of the fact that he is an Indian and he goes to too much trouble to prove it.

The act carries a special drop, showing a prairie scene. The stage set contains camp-fire, tepee and other atmospheric suggestions of the plains. The rope manipulating is excellent and more of it should be put into the act. An announcement delivered in what Deerfoot declared was real Indian has plenty of comedy possibilities. This should be made, however, at the beginning of the act.

Deerfoot has the nucleus of a novel vaudeville turn and with playing, it should develop into a standard act.

H. E.

DAVENPORT & MALMROSE

Theatre—*Twenty-third St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*One and four.*

Davenport and Malmrose have a neat little turn, and lots of personality and talent. The plot is this: A newly married couple who became acquainted through a matrimonial ad., are the victims of some practical joking by friends. This causes a lot of funny talk between the two, who, although married, have not learned each other's names. The husband then leaves his wife, but, before he goes, renders a number bidding good-bye to his former sweethearts. The scene then changes to a room in the hotel, with wifie at the piano. Enter the husband, and then comes more talking and singing.

The close is very pretty and puts the act over for a hit.

S. K.

"KRAZY KAT KAPERS"

Theatre—*Loew's National.*
Style—*Acrobatic.*
Time—*Seven minutes.*
Setting—*Full stage.*

The act opens similar to the cat and dog spectacle that the Hippodrome used in "Hip Hip Hooray." With a roof as a setting, the four men in the company, in the makeup of cats, do some comic capers. The lights are then switched on and the men return in acrobatic costume and do some fast and snappy tumbling stunts which go well with audiences.

The act is both novel and of sufficient interest to pull big with the time it is now playing.

H. S. K.

LEROY AND HARVEY

Theatre—*Greenpoint.*
Style—*Comedy sketch.*
Time—*Twenty-five minutes.*
Setting—*Four, cabin scene.*

This act uses a scene depicting the interior of a ranch cabin, out West. It is raining and a society girl, who has been walking and is caught in the storm, seeks shelter.

The cow-punchers who occupy the cabin, though have been awaiting the arrival of their new cook and when their leader comes in and finds the society belle, he naturally mistakes her for the cook.

Then things begin to happen. The man insists that the girl stay and cook their supper, and she, afraid, attempts to do so, although she has never cooked a thing in all her life. The result is, that, being so frightened, instead of serving potatoes, she serves chunks of coal, fries the steak with sugar and serves hot water instead of coffee, etc. The bits of business by the woman while preparing the meal, are real laugh getters and her work is the main feature of the act. The man does well as a rough and ready cowboy and is an excellent foil for the woman's humor.

The act is a laugh getter from beginning to finish and should find no trouble getting bookings.

S. K.

REGAY & LORRAINE SISTERS

Theatre—*Proctor's Twenty-third Street.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*One and full stage.*

The act is opened by the trio doing a song and dance number, with Regay in rube costume and the girls made up as animated scarecrows. This is followed by an "essence" dance in which the three put over some very nifty stepping.

Regay then does a buck and wing, which proves that he knows his business thoroughly.

A classical dance by the girls, is next. Both girls are very pretty and present a decidedly attractive appearance in the abbreviated costumes worn for this number. Toe dancing of a difficult nature takes up a good part of the classical dance, some of the steps comparing favorably with anything seen hereabouts this season.

A soft shoe dance by Regay and a "jazz" dance, as a finishing number by the trio, are also strong features of the act's routine.

The turn is well costumed and should make its way up the vaudeville ladder in a hurry. They have the goods.

H. E.

SYDNEY AND TOWNLEY

Theatre—*Proctor's 125th Street.*
Style—*Singing, talking, dancing.*
Time—*Thirteen minutes.*
Setting—*Special, in two.*

A subway station is represented, even to the familiar chewing gum slot machine, the ticket receptacle, refuse can and bench.

Sydney and Townley, a man and woman, meet while awaiting trains. She is on the up-town side, but wishes to go down-town and the situation affords an opportunity for them to get acquainted, during which the act is opened with some cross-fire talk. The man then sings about how wild women are making a wild man of him, while his partner changes her gown. The two then do a dance, in which the young woman, who is lithe and sinuous, does some high kicking. She then changes to comic dress and the two do an eccentric dance in the spot. At the conclusion of the number, which closes the act, the man drags his partner off stage.

The man has no voice and the act is only fair entertainment.

T. D. E.

MONA HUNGERFORD & CO.

Theatre—*Eighty-first Street.*
Style—*Comedy playlet.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

Scene—study of a bachelor lawyer. Time—New Year's Day of a leap year. Principals—Frank Morse, a criminal lawyer; his sister, Katie; "Meg," an Irish lass with aspirations, and James, a butler.

The act opens with the sister discussing with her brother his state of single blessedness and pictures to him the joys of married life. Having in mind a girl friend who is in love with her brother, she gets him to consent to accept the first woman who proposes marriage to him. In the meantime, "Meg," untutored but eager to acquire manners and learning, who has been wont to visit the lawyer's study and delve into his books for knowledge, winning her way to his heart thereby, learns the significance of leap year and, in a spirit of childish fun and with mock seriousness, throws herself upon her knees and proposes to the lawyer, who really has an affection for her. So that, despite the protestations of his sister and the fact that his marriage to "Meg" might cut him off from an inheritance, he announces his determination to make the girl his wife, though "Meg," at the suggestion of the sister, agrees to sacrifice her happiness for the good of the man she loves.

The sister, however, is finally won around, and a solution is found when she suggests that "Meg" be sent to a girls' school to complete her education and social "polishing."

The playlet, though it drags a trifle at one stage, is brimful of bright lines and provides real entertainment. The work of Miss Hungerford, as "Meg," is especially good. Her Irish brogue is adequate to all demands upon the character. The rest of the cast, which includes Jack Brice, as the lawyer; Lillian Murray and Philip Nares, handle their respective roles aceeptably.

T. D. E.

REGAN AND RENARD

Theatre—*Greenpoint.*
Style—*Singing and talking.*
Time—*Twenty minutes.*
Setting—*In two, special.*

This act carries a Hebrew comedian and a straight. The comedian has a very funny personality and the straight a very good voice.

They open with the straight entering what is supposed to be a hotel and calling for the bellboy, who, upon his entrance, starts a line of talk that needs a good bracing. The straight then sings several numbers that are well rendered. Some more talk and singing close the turn.

It is the singing of the straight that puts the turn over, for he has a very good voice and knows how to use it. With some new gags and a few more songs, the act would be fit for the better small time and might even chance the big time.

S. K.

STANLEY AND GUARAN

Theatre—*Fifty-eighth St.*
Style—*Talking and singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

Stanley and Guaran have a comedy talking act that is very funny. They both have lots of personality and handle their lines well. The man, though, should use a lighter make-up, as the one he uses now is too heavy. The woman has a trick of saying "no" in a low voice that gets lots of laughs. They sing one or two numbers, and do a dance for a finish.

This team should find no trouble in getting plenty of bookings on all kinds of time.

S. K.

HART AND CLARK

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*In one.*

Two men, a "souse" in evening dress, and a good-natured Irish policeman make up this act.

The former comes on and insists on disturbing the peace of the wee sma' hours with boisterous song. The "cop" then appears on the scene, and is about to run the other in, when the latter pours out his troubles, during which opportuntiy is afforded for a recitative song. Good-natured banter follows, after which "Kilkenny" is sung by the policeman, the other joining in the chorus.

The officer is then given to understand that there is no need for hurry in ringing for the wagon, as the other, celebrating his last day of unmarried bliss, will be drunk for a week.

The "cop" has a rich tenor voice, which he used at all times to advantage. The other man never leaves his character, and his delineation of the drunken celebrant is natural. The lines, for the most part, are amusing, and the act, as a whole, is entertaining.

T. D. E.

MARTELLE AND CARPOS

Theatre—*Greenpoint.*
Style—*Dancing and playing.*
Time—*Fifteen minutes.*
Setting—*In four special.*

This act is a mixture of instrument playing, acrobatics and dancing, although the playing in the first part might be cut out to good advantage.

They open with an instrumental solo by the man, during which the woman does a pantomime that means nothing. She then goes into a Spanish heel dance that was well executed. The man then plays a popular number on his instrument, which might also be eliminated, as it does not sound well, and only detracts from the act. The woman then does a hula-hula, with all of the native movements. It is well done, likewise.

The man follows this with some acrobatics that are very good. For a closing number the woman does a Spanish castanet dance, while the man plays the instrument, standing on his head, on top of a statue which is employed for that purpose. This last number put the act over. The turn needs a little speeding and cutting, after which it will be a first-class opening act.

S. K.

COOK AND ROTHERT

Theatre—*Proctor's 23rd St.*
Style—*Singing, talking, dancing.*
Time—*Ten minutes.*
Setting—*In one, with special drop.*

This act consists of a little of everything, by two men.

The bigger and the younger of the two comes on and starts to sing, but he is interrupted by his partner, who, apparently addressing someone off-stage, uses him as the butt of a joke. A lot of talk ensues, after which the two sing and then clog and do a number of tumbling stunts. The larger of the two then propels himself across the stage balanced on a rod. The smaller man does a drunk dance. Some stunts are done with trick scenery and props.

The act is fair.

T. D. E.

JULIA REDMOND AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Comedy playlet.*
Time—*Eighteen minutes.*
Setting—*Special, full stage.*

The sketch concerns an elderly country editor unused to city people and ways, his church-going wife, and Lulu, an actress, who is after free newspaper space and someone to "pay the freight." The machinations of Lulu, who schemes to have the editor "blow" her to a "swell feed," the efforts of the old man to keep the affair from his wife, a fake business trip out of town to further the deception, make up a story which, while exaggerated, affords some laughs. Special drops depict an editor's sanctum, with composing and press rooms in full view

T. D. E.

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LOUISE HARTMAN

PRIMA DONNA — ROSE SYDELL'S LONDON BELLES

BILLY WANDAS

CHARACTERS — Direction, ROEHM & RICHARDS

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FRANCIS T. REYNOLDS

Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

BEN HOWARD

The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with BIFF, BING, BANG

WILLIAM DAVIS

A Straight Man with Every Qualification—Jolly Girls Co.

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Featured Comedian—Lady Buccaneers

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BILLIE DAVIES

PRIMA DONNA — INNOCENT MAIDS

WATCH HIM GROW

BUD WALKER

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DIRECTION—ROEHM AND RICHARDS

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CAROLINE WARNER

SOUBRETTE — MAURICE WAINSTOCK'S MILITARY MAIDS

LEE HICKMAN—RUBY GREY

TRAMP COMIC — 100% SOUBRETTE

At Liberty Next Season — Address "Girls from Happyland" Co.

GRACE **PALMER and WEST** LILLIAN

PRIMA DONNA — INGENUE

GROWN UP BABIES

BOOMER and DOYLE

The Harmony Fashion Plates — With Chas. Taylor's Darlings of Paris

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GRACE HARVARD

PRIMA DONNA — Signed with Jas. E. Cooper 1918-19-20-21. — "BIFF-BING-BANG"

FRANK E. HANSCOM

JUVENILE AND CHARACTERS — LADY BUCCANEERS

HARRY **MEYERS and WRIGHT** LOUISE

Straight — The Soubrette Without a Wiggle

WITH GROWN UP BABIES

"DARLINGS OF PARIS" GOOD HOLY WEEK ATTRACTION AT STAR

Charlie Taylor's "Darlings of Paris," at the Star last week, was a good attraction for Holy Week from a business standpoint, as it is as fine an offering in the comedy line as has been seen there in some weeks.

Matt Kolb is featured in the show, and is responsible for the staging of it. Kolb is also the principal comedian, portraying a Dutch character in the first part and an eccentric Dutch in the burlesque. He is very funny throughout the offering, and is a most natural worker. He takes care of every opportunity that arises, never overlooking a point. His make-up is good, and his dialect is in keeping with the part.

Tom Howard handles the second comedy well, doing an eccentric boob in the first part and a German in the burlesque. His work pleases.

Joe Lyons, a classy dresser, does straight, and proves himself a good man for the part. He is a good "feeder," has a fine voice, which he uses to advantage in his numbers, and is a "live wire" all through the performance.

Leroy Boomer handles several characters nicely. His "nance" bit was well done, without being offensive.

Williams Doyle does nicely in bits.

Sammy Jacobs does a Hebrew, though he does not have very much to do. He would most likely show to better advantage if given more to do. He helps to work up several of the numbers.

Dolly Webb, the prima donna, was handicapped greatly with a severe cold, which interfered with her work, particularly when offering her numbers. Her costumes are pretty, and she looks fine in tights.

BURLESQUE NEWS

(Continued from page 13 and on 27)

Dolly Fields, who just jumped in the show at the Star, handled the soubrette role satisfactorily. Miss Fields is a lively little girl, and puts her numbers over well and with plenty of speed. She can dance, and is very graceful. Her costumes are attractive.

Mildred Gilmore, a rough soubrette, is in several scenes, and has her share of the numbers, which she puts over. Her tough bit was well done.

The chorus works well and are prettily costumed.

Kolb and Howard offer a corking good comedy talking specialty in one, which kept the audience in an uproar continuously during the entire act. It was something new for the patrons of the Star, and they thoroughly enjoyed it.

Boomer and Doyle followed with a singing act, which went very big. The boys wear classy white and purple satin suits, which alone makes them stand out above other singing acts. They both have good voices and put their three numbers over with fine results. The act is good.

The "cigar" bit with Kolb, Howard and Lyons was funny and well worked up.

The "burglar" bit, as done by Kolb, Howard, Lyons, Jacobs, Boomer and the Misses Webb and Gilmore, was amusing.

The "whiskey" bit worked out nicely with Kolb, Howard and Lyons.

The "marriage" bit was good for laughs, Kolb, Lyons and the Misses Fields, Webb and Gilmore working in it.

Kolb, Howard, Lyons and Miss Webb do a "money" bit which is funny.

The "corset and hat" bit as done by Kolb, Howard and Miss Webb was good for laughs.

The quartette of Lyons, Howard, Boomer and Doyle went big, taking several encores.

The show is fast with a lot of good bits and numbers and many comedy situations well worked up. It gave entire satisfaction.

SID.

SCRIBNER IS BACK

Sam Scribner, general manager of the Columbia Amusement Company, returned to his office Monday morning after a two weeks' trip to White Sulphur Springs.

Original methods
AL RAYMO

WM. F. (Billy) HARMS
EMPIRE THEATRE,
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STARS OF BURLESQUE

LOU POWERS
PRINCIPAL COMEDIAN—MILITARY MAIDS
INVITING OFFERS FOR NEXT SEASON
Direction, Roehm & Richards

FRANCES CORNELL
PRIMA DONNA B. F. KAHN COMPANY

EASTER **HIGBEE** AND **SPAETH** VIOLA
PRIMA DONNA INGENUE
NATIONAL WINTER GARDEN STOCK COMPANY

MERMAIDA AND HER DIVING BEAUTIES
WITH LADY BUCCANEERS OPEN FOR OFFERS FOR NEXT SEASON

ADA LUM
Featured with Charming Widows
VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

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Singing, Dancing, Juvenile and Characters With National Winter Garden

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SAMMIE JACOBS
The Singing Jew Komic. With "The Darlings of Paris"

BOBBY NUGENT
CO-FEATURED—MILITARY MAIDS DIRECTION—ROEHM AND RICHARDS

MATT KOLB
Featured Producing Comedian
"DARLINGS OF PARIS"

JIM McCAULEY
CHARACTERS BARNEY GERARD'S FOLLIES OF THE DAY

JACK CALLAHAN
Eccentric Characters. With "Grown Up Babies." Doing Well.

FAY SHIRLEY
PRIMA DONNA—GIRLS OF THE FOLLIES
OPEN FOR SEASON DIRECTION—ROEHM AND RICHARDS

KITTY WARREN
Dancing Soubrette This Season with Follies Stock Company, Baltimore
OPEN FOR NEXT SEASON

MAE KEARNS
INGENUE—PRIMA DONNA FORTY THIEVES

MADDEN
"THE MAD JUGGLER" One of Jean Bedini's 40 Thieves

CHUBBY DRISDALE
SOUBRETTE BEST SHOW IN TOWN

LILLIAN LIPPMAN
Prima Donna—Leads 40 Thieves Company Star, Toronto, Ont., This Week

MIKE SHEA DISPLAYS GOOD SHOWMANSHIP

BUFFALO HEADLINED TORONTO

FRANCES KENNEDY

DID SHE MAKE GOOD? READ WHAT THE CRITICS SAY

SHEA'S

Monday Matinee, March 18th. First Time Here

FRANCES KENNEDY

THE CHEERIEST COMMEDIENNE

BOWERS, WALTERS & CROOKER

ALTON & ALLEN

WALTER BROWER

SIX KIRKSMITH SISTERS

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THE UNIVERSAL NEWS

MR. & MRS. JIMMIE BARRY

BUFFALO

AT SHEA'S THEATRE

Frances Kennedy, the Cheeriest Comedienne, headlines this week

Frances Kennedy, the cheeriest comedienne, headlines the bill at Shea's Theatre this week, singing a series of exclusive songs by William B. Friedlander and Herbert Moore. Miss Kennedy has forsaken musical comedy for a brief dip into vaudeville and she gets a laugh with every line of every song. Her good nature is catching and her smile is worth the price of admission.—*Buffalo Express*, March 19, 1918.

SHEA'S—Vaudeville

Frances Kenndy, who wears some fetching gowns, and whose facial expression is a gift, delighted two large audiences at Shea's Theatre yesterday. She sings a number of songs by William B. Friedlander and Herbert Moore and every line brings a laugh. Her smile is contagious and her act on the whole is worthy of being the headliner.—*Buffalo Enquirer, March* 19, 1918.

SHEA'S THEATRE

Frances Kennedy, Charming Star, heads good Vaudeville Program

Frances Kennedy, musical comedy star, is featured as the headline act at Shea's Theatre this week, and her work thoroughly deserves that distinction. She is a clever comedienne, attractive, and has a captivating personal charm. She sings a number of exclusive songs written by Herbert Moore and William B. Friedlander. Her characterization of "why the ladies like to go to afternoon card parties," was clever and amusing.—*Buffalo Evening Times*, March 19, 1918.

SHEA'S—Vaudeville

The one and only Frances Kennedy is the headliner at Shea's Theatre this week, and this jolly and attractive young comedienne puts her audience into such good humor that numerous recalls are in order. Wearing some stunning frocks and singing some exclusive songs by William B. Friedlander and Herbert Moore, this sparkling spontaneous young artist, with the smile that wins, is more entertaining than ever, and in her imitation of the average woman at a bridge party caught the house and the applause. —*Buffalo Courier*, March 19, 1918.

TORONTO

Frances Kennedy scored success with her merry comic songs and monologue, each of which was given in a different and still more beautiful costume—*Toronto Telegram*, March 26, 1918.

Frances Kennedy, the comedienne, made a thundering success which she fully deserved. Her work was something of great finesse and by a full souled chuckling spirit she delighted the audience.—*Toronto Daily News*, March 26, 1918.

Frances Kennedy, billed as the merriest comedienne, is the sensation of the bill in her songs of exclusive quality, finely rendered. Her ability as an entertainer is only matched by that as a singer, while several dainty frocks assist in the pleasing effect of her act.—*The Toronto World*, March 26, 1918.

BOOKED SOLID HARRY WEBER, EASTERN REP.
SIMON'S AGENCY, WESTERN REP.

EDDIE HEALEY

THE MINSTREL BOY

THIS SEASON—JUVENILE STRAIGHT OF

THE TEMPTERS

Signed up under Chas. M. Baker's personal management for a Columbia Wheel show next season. WATCH ME!

---

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IN ORIGINAL JUGGLING IDEAS

RAYMOND & GENEVA

IN VAUDEVILLE

The Three De Lyons

Novelty Aerialists and Gymnasts
IN VAUDEVILLE

BURLESQUE NEWS

(Continued from pages 13 and 25)

SPIRE REPLACES MAYER

Arthur Mayer closed as principal comedian with the "Speedway Girls" last Saturday night at the Gayety, Brooklyn. Sammy Spire will fill in for the balance of the season.

CHUBBY DRISDALE SIGNED

Chubby Drisdale, soubrette of "The Best Show in Town," will open with Max Armstrong's burlesque stock company at the Star, St. Paul, about the middle of May.

BAKER SIGNS HEALEY

Chas. M. Baker announced last Saturday that he had signed Eddie Healey for next season. Healey is with the "Tempters" this season.

TO FEATURE ARTHUR MAYER

Arthur Mayer will be featured with Max Spiegel's new show "Cheer Up, America," next season.

REJOINS "GIRLS FROM JOYLAND"

Lillian Franklin has rejoined the "Girls from Joyland," as prima donna, after a five weeks' rest.

WISEMAN AIDS MURPHY

Joe Wiseman and employees of the Alamac Hotel sent $80 to help Danny Murphy, when Joe Donegan recently sent out an appeal for aid for him.

CORNETTA JOINS KAHN

Tony Cornetta is now the Italian comedian of the National Winter Garden Show playing the B. F. Kahn Circuit. He joined the company last week.

FARNUM AND NELSON JOIN TAB

Nat Farnum and Jackie Nelson will close with the Kahn Stock Company Saturday night and join their tab, working through New England.

NELINS MANAGING CRESCENT

Larry Nelins, former manager of Harry Hastings' Big Show, is now managing the Crescent Theatre, Brooklyn, a dramatic stock house.

BILLIE DAVIES CLOSES

Billie Davies has closed with the "Innocent Maids." Her place has been filled by Bella Belmont for the balance of the season.

STOCK AND REPERTOIRE

(Continued from page 12)

LINCOLN STOCK DRAWS WELL

LINCOLN, Neb., March 27.—Otis Oliver's stock company at the Oliver Theatre, this city, now in its fourth week, is playing to capacity business. The company is headed by Mr. Oliver and Vada Heilman and includes Roy Van Fossen, George Dayton, Maurice Clark, Jack Goodwin, Herbert Thayer, William Morris, Joseph Clark, Andrew Strong, Harry Simmons, Laura Hemlock, Emma May and Jessie Conklin. Among the plays they will offer are "The Ghost Breaker," "Pals First," "Here Comes the Bride," "Checkers," "Stop Thief" and "Trail of the Lonesome Pine."

AMORY REJOINS PLAYERS

NORTHAMPTON, Mass., March 27.—Jack Amory has rejoined the Northampton Players and opens Monday in "The Co-respondent." Amory has been out of the company since last November, when he was obliged to go to the hospital for an operation on his foot. He was tendered a testimonial last week by the Players, who presented three one-act plays in one of which, "The Man in the Street," Amory appeared and was given a great welcome.

HELEN DALE GOES TO ROCHESTER

NORTHAMPTON, Mass., March 28.—Helen Dale left the Northampton Players last Saturday. She goes to Rochester, N. Y., her home city, for the summer, to appear there with the Manhattan Players.

WALSH JOINS BRISAC PLAYERS

SAN DIEGO, Cal., March 27.—William C. Walsh, formerly director and juvenile lead with the Wilkes Players at Seattle, Wash., has joined the Virginia Brisac Players at the Strand Theatre.

SIGNS FOR CHILD CHARACTERS

SYRACUSE, N. Y., March 30.—Manager Ella Creigh, of the Colonial Stock Company, has signed Eva Esmond for child characters, to open next Monday.

RAYMOND BELL IN SEATTLE

SEATTLE, Wash., March 24.—Raymond Bell, formerly well known as the manager of the Donald-Bell Stock Company, is visiting friends here. He has recently been connected with Sweet's Hotel at Wallace, Idaho.

A mouthpiece wherever
AL RAYMO
has played

ATTENTION TO STOCK MANAGERS:

There are two great plays that will be released for stock immediately after the original company shall have played any stock city.

THEY ARE TWO OLIVER MOROSCO SUCCESSES:

"THE BRAT" By Maude Fulton

"UPSTAIRS AND DOWN" By Frederic and Fanny Hatton

THE ONLY WAY THESE PLAYS MAY BE PROCURED IS BY ADDRESSING DIRECT

FRANKLYN UNDERWOOD, Gen. Mgr. for Oliver Morosco, Morosco Theatre, New York

Owing to several of our boys being called to the colors—four from this one company to date—I need men with musical comedy experience or ambitions for

March's Musical Merry Makers

playing high grade musical repertoire. Glad to hear also from talented women, both principals and chorus. Have been in continuous operation for over a hundred weeks and booked for another fifty. Those who have written before, write again. Would like to hear from Henry Carr and wife; can use basso—also workingmen who can do bits. **HARRY A. MARCH, Burlew Theatre, Charleston, W. Va.** "Specialist in Sensible Priced Attractions."

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To open immediately, either one or two bills per week, company up in fifty late releases. Have real scenic artist and company of ladies and gentlemen featuring **MISS GRACE BAIRD, popular** priced stock's most clever leading woman, barring none. This company is in its **sixty-fifth week** without closing. Closing here on account of town too small. Wire quick, stating terms, capacity, population, etc. DON'T WAIT TO WRITE. NO TIME TO LOSE. A WIRE DOES NOT COST MUCH AND IT'S WORTH IT IF YOU GET THIS SHOW. **MANAGER COOPER BAIRD STOCK COMPANY, BOX 55, CAMBRIDGE, OHIO.**

Wanted Immediately

For the CUTTER STOCK COMPANY, general business actor to handle stage; all requirements essential. Glad to hear **from people in all lines** for Summer and next Season. **Wallace R. Cutter,** week April 1. Ilion, N. Y.; Carthage, N. Y., week April 8.

STAGE ASSISTANTS WANTED FOR THURSTON THE MAGICIAN

Union Electrician, Carpenter and Property Man. Also non-union Stage Assistants, including small bright girls. Experienced people preferred. State experience, height and weight, and send photo, which will be returned. Also want Hindu or Chinese for assistant. Long engagement and right salary. Address **Bleeker Hall, Albany, N. Y.**

WANTED

For **two a week stock at Morgan Grand Theatre,** LEADING WOMAN, ingenue type; **General Business People** in all lines. State lowest and send photos in first letter. **Walter Davis,** Sharon, Pa.

MATTICE WANTS

Dramatic People—All Lines. Musicians for orchestra—who can double stage **(Bits)** preferred. Concert orchestra cellist. Property man—who can play parts. Rehearsals May 13, Montrose, Pa. Address **WARD B. MATTICE,** week April 15, **Shenandoah, Iowa;** commencing April 22, **Montrose, Pa.**

MINNELLI BROS.

Mighty Dramatic Co.—Under Canvas—Bigger, Brighter, Better than ever. **WANT Young Clever Comedian** with specialty. Must also be up in afterpieces for concert. **Young, capable, good looking juvenile leading man and woman.** Young Attractive **Gen. Bus. Woman** with specialty. Will have to do one or two characters. Wardrobe, ability, sobriety, absolutely essential. Cut that salary. Prepay wires. Send photos and ALL in first letter. Pianist, working men, man with Unaphone write. Don't misrepresent. Open in May. Prefer people with specialties.

F. P. MINNELLI, Delaware, Ohio.

WANTED

Specialty Team play responsible parts, Man and Woman for **Characters, Gen. Bus. and Specialties, Heavy Man, Director for Gen. Bus. Scenic Artist** to play parts. Good study, wardrobe, appearance essential. Send photos. State age, salary, experience. Piano and Drums write. Will consider organized Jazz Band Orchestra. **Pence wire.** Pay own wires. Rehearsals April 15th. Address **EARL HAWK STOCK CO., Petersburg, Va.**

WANTED

JUVENILE MAN

That can do specialties Rep, this summer. Two a week now. Join at once. Must sign for Gen. Bus. **GUY PLAYERS, Kentucky Theatre, Paducah, Ky.**

AT LIBERTY

SAM SPEDDEN, Leads and Heavies; also direct **MISS CLAIRE PAIGE,** Versatile Leads or 2nd business. Good studies; excellent wardrobe; joint only; Stock or A-No.-1 Rep. Can join at once. Address **SAM SPEDDEN, Calvert Hotel, 41st Street and Broadway, New York.**

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The best collection of good Parodies ever offered. 7 "Knock-outs" with Riot punch lines on; "Mason-Dixon Line," "My Sweetie," "I Know I Got More Than My Share," "Baby's Prayer At Twilight," "Give Me the Moonlight, Give Me the Girl," "Long, Long Time," and "What Do You Want To Make Those Eyes At Me For?" *SEND FOR THEM NOW—Your money returned immediately if you can't use every one of them.* **HARRY C. PYLE, Jr., 1064 St. Nicholas Ave., New York City.**

WANTED for PEARL YOUNG PLAYERS

Man for Gen. Bus., Woman for Gen. Bus., Comedian with good specialties. Must join on wire. Musical act write. Other Rep. people write. State all in first letter. **BILL BUHLER, Port Leyden, N. Y.**

Pianist at Liberty

Sight-Reader. Address **"PIANIST," 406 Courtland St., Dowagiac, Mich.**

LADY SINGER

(Soprano or contralto, self accompanist) of good stage appearance, wanted for refined *Scotch Irish Trio* vaudeville playlet; professional only. Write, state particulars. Francis X. Hennessy, 322 Second Avenue, New York, N. Y.

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In "THE MYSTERIOUS WILL"
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Direction—SAM BAERWITZ

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BERNICE **HOWARD & WHITE** JACK
in "The Gadabouts"
BY HERBERT HALL WINSLOW
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JAMES B. MARIE
DONOVAN AND LEE
THE KING OF IRELAND THE DANCING BUTTERFLY
in their Comedy "Doing Well, Thank You,"
Opening for a tour of 15 weeks at Pantages Theatre, Minneapolis, March 24, as the feature attraction.

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GENTLEMEN

Adair, Jr., John
Allison, E. M.
Abbott, J. W.
Bassett, Russell
Branson, Phil
Bettina & Godfrey
Brown, Leonard
Cain, Arthur F.
Carroll, Thos. J.
Delaney, Mr. & Mrs. Bob
Drane, J. W.
Dettman, Eddie
Dillon, Jas.
Foy, Merry
Fredrik, Alex.
Francis, Edythe
Fox, Eddie M.
Graham, Miss
Gibbons, Lottie
Gibson, Mae
Greenleaf, Roger
Hunt, Jack
Harris, Lew
Hebert, Omar
Hyatt, Milton W.
Hunter, W.
Hunter, J. R.
Hughes, Jim
Kibbee, Guy B.
Kingdon, Frank
Lane, Leo
Link, Harry F.
Leonard, Jimmy
Lewis, Lew
McMillan, Donald F.
McGinty, Jos. J.
Miner, Bud
Miller, J. E.
McAnallan, Joe
Nolan, Fred
Paul, Stephen H.
Peruchi, C. D.
Price, J. R.
Riggs, Ben
Stevens, W. H.
Secardo & Ritchison
Vass, Victor
Winn, F. D.
Wertz, Chas.
Walck, E. Z.

LADIES

Astor, Fannie
Arnold, Luella
Barbour, Ada L.
Bennett, Billie
Baesel, Margaret
Bomney, Juanita
Corringham, Anna
Cushman, Kate
Carrington, Nettie
Chase, Mrs. Wm.
Delmore, Addie
De Aquilar, Bonita
De Leon, Gene
De Voe, Madge
Farnworth, Birtine
Falls, Agnes, & Geo. Collins
Hyde, Frances
Hills, Anna
Irwin, Lily
Joyce, Marion P.
Lorrings, C. Helene
Leigh, Leona
MacKinnon, Cordelia
Masten, Mae
Morris, Lilly
Nelson, Miss Billy
Nelson, Wilda
Parker, Evelyn
Sutherland, Blossom
Stevens, Jessie F.
Saunders, Mae
Sadler, Ethel
Toy, Mrs. Ben
Wallace, Dell

COOPER SUES WILSON

Irving Cooper has started an action against Jack Wilson to recover booking fees amounting to $300. The claim arises from the engagement secured by Cooper for Wilson on the Marcus Loew Circuit, covering a period of ten weeks, at $600 weekly. Wilson worked eight weeks. Cooper is suing for the full amount alleged to be due because he received no payment whatever from the act. The case will be heard some time this month.

ARE BOOKED FOR ENGLAND

Holden and Graham were booked recently for the Moss time in England by Willie Edelsten, and left March 18 for the other side.

ENGAGE MALONE FOR ACT

Sam Hyams and Leo Hoyt have engaged Geraldine Malone for their act, which is working the Poli time through New England.

CHORUS GIRL KILLED

Beryl Clifton, one of the chorus of diving girls at the Hippodrome, who lost her life when a fire swept the theatrical boarding house located at 239 West Thirty-eighth street last Friday, has now been identified as Cathleen Albertson. The funeral took place yesterday afternoon at Campbell's Funeral Church.

ODIVA GETS A ROUTE

Odiva and Seals have been given a route over the Orpheum time for the remainder of the season and open in the East in September. The act will first be seen on the Orpheum circuit the week of April 7, opening at Memphis.

KEITH'S, ATLANTIC CITY, OPENS

ATLANTIC CITY, N. J., March 27.—B. F. Keith's Theatre opened Monday with Blanche Ring. John McGowan and company and "Raskin's Review" as headliners.

DEATHS OF THE WEEK

CLAUDE ACHILLE DEBUSSY, noted composer, died at his home in Paris on March 26 at the age of fifty-six. In the death of Debussy the musical world loses another of the great masters of modern times, for Debussy had earned for himself a world wide reputation as a composer of the modern school. There may be disagreement over the exact credit due his works but never has his genius been doubted. Debussy was born at St. Germaine-en-Laye, Aug. 22, 1862 and as a young man attended the Paris Conservatory where many honors were conferred on him. In 1884 he won the Grand Prix at Rome and since that time he became one of the most prolific of composers for he has at least a score of operas to his credit as well as numerous symphonies and other musical works. To Americans he is best known as the composer of "Pelleas and Mellisande," which was first performed here by Hammerstein at the Manhattan Opera House. Two years ago the composer underwent an operation from which he never recovered and which may have caused his death.

In Memory of my Mother,

MRS. L. A. MILLER

April the 6th, 1913.

Her cheery way, her smiling face
Are a pleasure to recall.
She had a kindly word for each
And died beloved by all.
May the Heavenly winds blow softly
O'er that sweet and hallowed spot,
Mid the changing scenes of life, Dear Mother,
You will never be forgot.

Her daughter, **ALICE N. MELVIN.**
King Edward Theatre, Montreal, Canada.

JACK MULLALLY, known on the stage as Dinny Mack died in New York City, Friday, March 22, leaving a wife and a baby boy. He had been a member of the team of Mack, Albright and Mack. He died of pneumonia.

TOM E. BURNS, of Cincinnati, died last week in a Chicago Hospital. He was connected with the concession department of the Olympic Theatre of Cincinnati and was the secretary of the Omaha Lodge, T.M.A.

MARY C. ROBINSON, noted authoress and playwright, died at her home in Asheville, S. C. She was best known for a play called, "The Primrose Path" and for a Shakespeare ter-centenary play that attracted considerable attention.

DAN COLLYER, a well known actor, died March 30th at the American Theatre, Chicago, from pneumonia, aged sixty-five years. The deceased went on the stage as a young man, playing what was then called the variety theatres. He was for several years a member of Edward Harrigan's company. He had since been identified with many leading productions in the musical comedy line. His last engagement was with the "Leave It to Jane" Co., with which he was playing at the La Salle Theatre, Chicago, when he was taken ill.

GEORGE CAVE, of the Cave Brothers' Musical act, died March 17th at the Boston (Mass.) Hospital.

EMMA FAY, a member of the chorus of "The Lady Buccaneers," died recently at the Jefferson Hospital, in Philadelphia, from heart trouble. She was the wife of Jack Porter, musical director of the company. Her body was shipped to her home in Indianapolis, where interment took place.

FRANK M. STANLEY, well known in this country and England, as a comedian and singer, died March 13 at St. Joseph's Hospital, this city, from tuberculosis, after a long illness. The deceased was born in the United States, but went to England as a young man and was a member of Sir Charles Wyndham's companies for many seasons. He also accompanied Wyndham on one of his American tours. His last engagement was with the Peruchi-Gypzene Company, with which he played an engagement in 1913. It was in that year that he contracted his fatal illness and was incapacitated for work. His mother, Charlotte M. Stanley, survives. The remains were interred March 16 in Greenwood Cemetery under the auspices of the Actors' Fund.

GEORGE H. SWEET, one of the best known fancy dancers and dancing instructors in this city, died March 21 at his home in Brooklyn. When a boy, he studied dancing under the late John T. Uris, and later became associated with him in his dancing school. When Uris died, Sweet succeeded him in business.

CHARLES A. MASON, well known for years as a German comedian, died March 21 at the Hotel Medea, Mount Clemens, Mich., from heart failure, aged sixty years. The deceased was at one time partner of Dan Mason, in the team of Mason and Mason, who starred in "Rudolph and Adolph." He was also with Hanlon Brothers Co. and Ward and Vokes. Later he was with Ziegfeld's "Follies" For the last few years he had appeared in vaudeville.

PHOTOGRAPHS

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For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

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EVERY SUNDAY TWO BIG CONCERTS—TWO
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CASINO Flatbush Ave. and State St. Smoke If You Like Mat. Daily. Ladies 10c.
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ATTRACTIONS IN NEW YORK

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LYCEUM Theatre, 45th St. & Bway. Eves. at 8.20. Matinees Thursday & Saturday, 2.30.
DAVID BELASCO presents
A play of the Great Northwest by Willard Mack.
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B. F. KEITH'S **PALACE** Broadway & 47th St.
Mat. Daily at 2 P. M. 25, 50 and 75c.
Every Night 25-50-75-$1-$1.50
BESSIE McCOY DAVIS, JAMES & BONNIE THORNTON, DERWENT HALL CAINE & A. E. ANSON IN "THE IRON HAND," HERMAN TIMBERG, NELLIE AND SARA KOUNS, SENOR WESTON, EDDIE DOWLING, FOUR BOISES.

ELTINGE West 42nd St. Eves. 8.30 Matinees, Wednesday & Saturday at 2.30.
A. H. WOODS presents
BUSINESS BEFORE PLEASURE
A new Comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

REPUBLIC West 42nd St., Eves. at 8.30. Mat. Wed. & Sat., at 2.30.
A. H. WOODS Presents
Parlor, Bedroom and Bath
By C. W. Bell and Mark Swan with
FLORENCE MOORE & JOHN CUMBERLAND

GAIETY Broadway & 46th St., Eves. at 8.20. Mat. Wed. & Sat., 2.30.
KLAW & ERLANGER PRESENT THE BIGGEST LAUGH MAKER IN TOWN.
SICK-A-BED
By ETHEL WATTS MUMFORD

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OLIVER MOROSCO'S LAUGHING SENSATION
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In a New Comedy
"HAPPINESS"
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Book and Lyrics by Rennold Wolf.
Music by Louis A. Hirsch.

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BIG MUSICAL HIT.
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

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Based on Capt. Rupert Hughes' merry farce—"EXCUSE ME"

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POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

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DIRECTION NORMAN JEFFRIES

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6 ROYAL HUSSAR GIRLS

In a Melange of Music and Song In Vaudeville

JAMES MOBLEY

PRESENTS

9 BLACKBERRIES

IN VAUDEVILLE

ELSIE STIRK

The Variety Girl

IN VAUDEVILLE

HAMTREE MAUDE

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NIPPON DUO

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MacKinnon Twins and La Coste

SINGING AND PIANO—IN VAUDEVILLE

BOB MYERS and CY PLUNKETT

THAT'S ALL SEE SAM BAERWITZ

BILLY EVYLEEN

PURCELLA and RAMSEY

IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES

DIRECTION—JOE MICHAELS LOEW CIRCUIT

BERT. O'ROURKE & ATKINSON CLARE

THE PITTER-PATTER PAIR Direction—PAT CASEY

CHARLES BRADLEY

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LUCILLE BARR

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DIRECTION—JACK FLYNN

FLORENCE EILEEN

HOBSON and BEATTY

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VAUDEVILLE BILLS

(Continued from page 19)

FLINT, MICH.

Palace (First Half)—Cummin & Seaham—Four Swors—"Cranberries"—Marshall Montgomery & Co.—Woods Animals. (Last Half)—Lusby & Higgi—Ogden & Benson—Leila Shaw & Co.—Jimmy Dunn—"Keep Moving."

FORT WAYNE, IND.

Palace (First Half)—Nadje—De Boy & Dayton—Benny & Woods—Homer Lind & Co.—La Sova & Gilmore—Charlie Olcott—Australian Wood-Choppers. (Last Half)—Rekoma—Four Buttercups—Ronair & Ward—"The Night Boat"—Klutings Animals.

INDIANAPOLIS, IND.

Lyric—Hayatake Bros.—Clark & Chappelle—Wilson & Larson—Madie De Long—Fountain of Love.

JACKSON, MICH.

Orpheum (First Half)—Lala Selbini & Co.—Skelly & Heit—"Magazine Girls"—Hugo Lutgens—Apollo Trio. (Last Half)—The Hennings—Jerry & Gretchen O'Mera—Six Kirksmith Sisters—Brady & Mahoney—Maxine Bros. & Bobby.

KALAMAZOO, MICH.

Majestic (First Half)—"Pretty Baby." (Last Half)—Aerial Eddys—Travers & Douglas—Cal Dean & Sorority Girls—Warren & Conley—Asahi Japs.

LOGANSPORT, IND.

Colonial (First Half)—Three Vagrants—Link & Robinson. (Last Half)—Parker Bros.—Fagg & White.

LANSING, MICH.

Bijou (First Half)—The Hennings—Jerry & Gretchen O'Mera—Six Kirksmith Sisters—Brady & Mahoney—Maxine Bros. & Bobby. (Last Half)—Lala Selbini & Co.—Skelly & Heit—"Magazine Girls"—Hugo Lutgens—Apollo Trio.

MUSKEGON, MICH.

Regent (First Half)—The Skatells—Pearl Bros. & Burns—Eadie & Ramsden—Julyette Dika. (Last Half)—Selbini & Grovini—Devoy & Dayton—Homer Lind & Co.—Hardeen—Chas. Olcott.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Lusby & Higgi—Ogden & Benson—Leila Shaw & Co.—Jimmy Dunn—"Keep Moving." (Last Half)—Cummin & Seaham—Four Swors—"Cranberries"—Marshall Montgomery & Co.—Woods Animals.

W. V. M. A.

ANACONDA, MONT.

Blue Bird (Apr. 7)—Willie Missem & Co.—Connors & Edna—Lewis & Raymond—Willis Hall & Co.—Billy Brown—Tiny May Circus. (Apr. 10)—"Good-Bye Broadway."

Alton, Ill.

Hippodrome (First Half)—Ching Ling Hee Troupe—Wm. Morrow & Co. (Last Half)—Julia Edwards—Henry & Adelaide.

ASHLAND, WIS.

Royal (Last Half)—The Lurgeos—Betty Wilson.

BELLEVILLE, ILL.

Washington (First Half)—Mack & Maybelle—Chas. McGood & Co.—Weston Sisters. (Last Half)—Alfred Farrell & Co.—Gilbert & McCutcheon—Hopkins & Axtell.

BUTTE, MONT.

Peoples Hippodrome (Apr. 7-9)—"Good-Bye Broadway." (Apr. 10-13)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarity Girls—Murphy & Lachmar—Steve Steven Trio.

BILLINGS, MONT.

Babcock (Apr. 11)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio. (Apr. 14-15)—Greeno & Platt—Earl & Curtis—"Lincoln of the U. S. A."—Frank Terry—Ching Ling Troupe.

BLOOMINGTON, ILL.

Majestic (First Half)—Burke & Broderick—Rives & Arnold—Columbia & Victor—Wilton Sisters. (Last Half)—Peggy Brooks—"Miss America"—Wanzer & Palmer—Lohse & Sterling.

CHAMPAIGN, ILL.

Orpheum (First Half)—Ioleen Sisters—Shaw & Campbell—"Don't Lie to Mama"—Chas. McCullough—"On the Atlantic." (Last Half)—The Melvilles—Ray & Fay—Add Hoyt's Minstrels—Arthur Deagon—Three Jordan Girls.

CEDAR RAPIDS, IA.

Majestic (First Half)—Three Melvins—"Money or Your Life"—Emily Darrell & Co.—Ed Morton—Mme. Cronins Novelties. (Last Half)—Adonis & Dog—Jane Kane—Maryland Singers—Otto Bros.—Royal Gascoignes.

CAMP FUNSTON, KAN.

Funston (First Half)—Weston & Co.—Walker & Blackburn—Minerva Courtney & Co.—Great Jansen & Co. (Last Half)—"International Girl"—Claudia Tracey—Sam Liebert & Co.—Daniels & Walters—Lutes Bros.

CHEYENNE, WYO.

Atlas (Apr. 9-10)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle. (Apr. 13-14)—Jack & Pearl Hall—Warren & Wade—Marcelle—Kimball & Kenneth—Three Haigs.

CHICAGO, ILL.

American (First Half)—Dan Ahearn—Rawson & Clare—Barrett & Murray—Ward & Raymond—"Wireless Girl"—Austin & Bailey—Neal Abel—Follies DeVogue.

Lincoln (First Half)—Judson Cole—"Quakertown to Broadway"—Bison City Four—"Wireless Girl." (Last Half)—Adolpho—Geo. & Paul Hickman—"Makers of History."

Kedzie (First Half)—Adonis & Dog—Ray & Fay—Fireside Reverie—Lillian Watson—"Makers of History." (Last Half)—Marcou—Three Vagrants—Rawson & Clare—Bernard & Lloyd—"Cycle of Mirth."

Nelson (First Half)—Kinzo—Bernard & Lloyd—"Hoosier Girl"—Jane Kane—Lohse & Sterling. (Last Half)—Alvarez Duo—Caesar Lindon & Co.—"Fireside Reverie"—Lillian Watson—Moran & Wiser.

DECATUR, ILL.

Empress (First Half)—Burdella & Patterson—Peerless Trio—Add Hoyt's Minstrels—Arthur Deagon—Three Jordan Girls. (Last Half)—Ioleen Sisters—Brierre & King—"On the Atlantic"—Judson Cole—Buch Bros.

DAVENPORT, IOWA.

Columbia (First Half)—"Sunnyside of Broadway." (Last Half)—Walker & Texas—Hahn, Weller & Martz—"On the Five Fifteen"—Emily Darrell & Co.—"Quakertown to Broadway."

DULUTH, MINN.

New Grand (First Half)—Aerial Butters—Williams & Culver—Clover Leaf Trio—Five Maids—La Vine Trio. (Last Half)—Chas. & Anna Glocker—Mack & Dean—The Lampinis.

DENVER, COLO.

Empress (Apr. 7-10)—Jess & Dell—B. Kelly Forrest—George & May La Fevre—Fred & Mae Waddell—Nelson, Bann & De Monde. (Apr. 11-13)—Willie Karbe—Mantelle & Warden—Mr. & Mrs. Sidney Payne—Marston & Manley—Carson Bros.

EAST ST. LOUIS, ILL.

Erber's (First Half)—The Melvilles—Norwood & Hall—Geo. McFadden—"Old Soldier Fiddlers." (Last Half)—Veronica & Hurl-Falls—Ray Conlin—Dale & Bursh—"Old Time Darkies."

EVANSVILLE, IND.

New Grand (First Half)—Berquist Bros.—Johnson Bros. & Johnson—"Dreamland"—Creighton, Belmont & Creighton—Hill, Tivoli Girls & Hill. (Last Half)—Arthur & Grace Terry—Cooney Sisters—Eldridge, Barlow & Eldridge—Smith & Kaufman—College Quintette.

FORT WILLIAM, CAN.

Orpheum (First Half)—Daly & Berlew—Miller & Rainey—Hoosier Trio. (Last Half)—Aerial Butters—Williams & Held—Clover Leaf Trio—Five Merry Maids.

FORT DODGE, IOWA.

Princess (First Half)—Southern Girls—Johnson & Arthur—Rector, Weber & Talbot—Ross Bros. (Last Half)—Dublin Girls—Sully Family.

FORT COLLINS, COLO.

Empress (Apr. 10)—Willie Karbe—Mantelle & Warden—Mr. & Mrs. Sidney Payne—Marston & Manley—Carson Bros. (Apr. 13)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle.

GREEN BAY, WIS.

Orpheum (Last Half)—Violet & Charles—Angel & Fuller—Christie & Bennett—Harry Girard & Co.

GRAND FORKS, N. D.

Grand (Last Half)—Herman & Hanley—Morley & McCarthy Sisters—Filipino Sextette.

GRANITE CITY, ILL.

Washington (First Half)—Julia Edwards—Hopkins & Axtell (Last Half)—Harry & Myrtle Gilbert—Monarch Four.

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FOR THE STAGE FOR THE BOUDOIR
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The wonderful book of newest comedy material you have all been looking for.

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My latest and greatest effort, containing more originality and louder laughs than ever before. Whether you require MONOLOGUES, ACTS FOR TWO MALES, ACTS FOR MALE AND FEMALE, PARODIES ON NEWEST POPULAR SONGS, MINSTREL FIRST-PARTS, SINGLE GAGS, STAGE POEMS or A SCREAMING FARCE COMEDY, you will find everything in **MADISON'S BUDGET NO. 17.** And best of all, the price has not been raised but remains as heretofore,

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"THE HUMAN COMPTOMETER"
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The best Troupe of **REAL ACTING BIRDS.** A real **Battle Scene.** Big Feature. **PROF. PAMAHASIKA,** 2327 N. 6th St., Phila., Pa.

READ THE CLIPPER LETTER LIST

MOTION PICTURES

FILM PROMOTER PLACED UNDER ARREST

AUTHORITIES INVESTIGATE DEALS

As the result of a searching investigation into the affairs of the Standard Film Industries, a Delaware corporation, by the District Attorney's office last week, Louis B. Jennings, said to be one of the chief promoters of the concern, was placed under arrest in New Orleans.

The Standard Film Industries was incorporated about a year ago, with a capital stock of $10,000,000, divided into 2,000,000 shares. One of the methods used in exploiting the corporation's affairs was the showing broadcast of a picture entitled "The Leviathan of Industries." This, according to the District Attorney's office, showed many prominent financiers, in action, who were induced to become officers in the corporation under the impression that it was a legitimate business proposition. The film proved decidedly effective as an aid to stock selling, it is said, over $300,000 worth of shares being disposed of by this and other means before the corporation attracted the attention of the authorities.

The names of many well-known financiers were used by the Standard concern without permission, it is asserted by the District Attorney's office, among them being George J. Hurty, of Henry Clews & Co.; A. J. Drexel and Philip O. Mills.

The District Attorney's office will continue its investigation into the Standard's stock selling plans, this week, after which a further announcement will be made as to the course of procedure that will be taken, with respect to Jennings and several others who were connected with the corporation.

GRIFFITH ARRIVES IN N. Y.

D. W. Griffith arrived in New York from Los Angeles last Sunday, for the purpose of supervising the premiere of "Hearts of the World," which takes place at the Forty-fourth Street Theatre on Friday evening. Mr. Griffith brought a copy of the film with him. The picture is said to have cost over $500,000, and was staged by Griffith at the urgent request of Lord Beaverbrook, head of the propaganda committee of the British War Office. A delegation from the Liberty Loan Committee met the picture producer when he arrived at the Grand Central and congratulated him on his patriotic achievement, in producing "Hearts of the World." A preliminary showing of the film will be given for the press on Thursday evening.

CHAPLIN PICTURE DELAYED

"A Dog's Life," Charlie Chaplin's latest picture, is not being shown at the Strand Theatre this week, as scheduled. Manager Edel decided to hold the feature over until next week, when the Strand will celebrate its seventh anniversary.

Chaplin has announced his intention to be in New York City next week, if possible, and Manager Edel is trying to arrange to have the famous comedian appear in person at the several presentations of his picture.

GOODWIN WINS MIRROR SUIT

Nat C. Goodwin was awarded a verdict of $15,200.43 against the Mirror Film Corporation by a jury in Justice Greenbaum's part of the Supreme Court, on Monday. The verdict was the result of a suit for eleven weeks' salary that Goodwin brought against the Mirror concern.

BUNNY'S ESTATE NETS $6,521

John Bunny, the motion picture star, left a net estate of $6,521, according to an accounting just made by his widow, Clara Scallan Bunny, of Valley Stream, L. I., as executrix, which will soon be filed with Surrogate Ketcham in Brooklyn. Bunny died April 26, 1915, after a short illness, and at the time of his death was supposed to have been wealthy because of the big salary he was known to have enjoyed for years. His gross estate, however, amounted to a little more than $10,000.

TO BOOST PETROVA PICTURES

Herbert Lubin, personal representative for Olga Petrova, and Bert Ennis, press representative, have left New York for a trip of the theatres included in the First National Exhibitor's Circuit to boost Petrova pictures. Mr. Lubin will make a study of conditions, while Mr. Ennis will institute several features in connection with the service bureau he has established for Petrova pictures. A country-wide poster campaign will also be inaugurated as the trip progresses.

COURT AWARDS LEAHY $3,436

By a decision handed down last week in the Appellate Division of the Supreme Court the Epoch Producing Corporation, which controls "The Birth of a Nation," will have to pay William H. Leahy, theatrical manager, $3,436.36 commission for selling the New England rights to the picture to the Master Photo Play Company. The decision affirmed the judgment of Supreme Court Justice Daniel F. Cohalan, before whom the case was tried in the lower court.

MASTBAUM ESTATE SMALL

PHILADELPHIA, March 29.—The will of the late Stanley Mastbaum has been admitted to probate, and shows an estate valued at $35,000, but it is believed that his entire wealth, including real estate and other investments, will total to $250,000 to $500,000. One-half of the estate goes to his wife and the other half is to be held in trust for her. Mrs. Mastbaum and Oscar Meyer are named as executors.

BROOKLYN TO HAVE A STRAND

Ground was broken last Monday at Fulton street and Rockwell place, Brooklyn, for a new Strand Theatre, which is planned to be the world's largest and most luxurious photoplay theatre. It will be built by the Mitchell H. Mark Realty Corporation, owner of the Strand, New York, after which it is to be named. It will have a seating capacity of 4,500.

PETROVA GIVES LUNCHEON

Following the screening of "The Life Mask," the third Petrova production last week those present were the guests of the producing company at luncheon. The lunch was served at Shanley's, and was attended by about fifty reviewers and picture men.

LOEW-FOX BOOKING "THE KAISER"

Marcus Loew has booked the Jewel production of "The Kaiser—the Beast of Berlin" for his entire circuit, including Canada. William Fox has also arranged for the presentation of this picture at his Greater New York theatres.

RIALTO-RIVOLI FEATURES

Charles Ray will be featured this week at the Rialto in "The Family Skeleton." At the Rivoli, the Artcraft production of the Blue Bird will be featured, as will the Official Italian War Pictures.

S. A. LYNCH IN NEW YORK

ASHEVILLE, N. C., March 29.—S. A. Lynch, president of the S. A. Lynch Enterprises and of the Triangle Distributing Corporation, left for New York City today.

SHOWMEN SEEK TO ENJOIN OPERATORS

FILE CHARGES AGAINST UNION

CHICAGO, Ill., March 29.—The long standing quarrel between the motion picture operators and picture house proprietors came to a head today when the exhibitors got together and filed a petition in a local court asking for an injunction that would have the effect of restraining the officers and members of Local No. 110, International Alliance of Theatre and Stage Employees of the United States and Canada from interfering in any way with the conduct of their places of business.

The petition alleges that the operators practically control the picture theatres of Chicago through their union at present and further charges that the National Advertising Film Company was organized for the purpose of working in conjunction with the union in order to make their alleged control more effective.

The petition also charges that the producer of Billy Sunday's propaganda film was informed that he would have to give up $5,000 before the union would agree to allow his picture to play in Chicago. The Ford Weekly, according to the petition, was asked to pay a fee of $5 a day for the privilege of exhibiting in Chicago. This request is alleged to have come from the National Advertising Film Company.

"A picture house owner has no choice in the hiring or discharging of his employees. In fact," recites the petition, "he has nothing to do with the conduct of his theatre except the payment of the bills."

The operators allege that they have many grievances and that they will prove that the showmen's charges are unfounded when the proper time comes.

FILM FLASHES

Mary Garden plans to spend the summer in France.

Jack Pickford is now a motion picture censor for the government.

Mary Maurice, Vitagraph mother, is rapidly recovering from an operation.

C. C. Knapp has rejoined the General Film Company in the capacity of manager

Rex Beach has purchased the country home of Samuel Megeath at Ardsley, N. Y.

Gloria Hope will hereafter play opposite Franklyn Farnum in Bluebird features.

Jerome Wilson is now the publicity man for Aubrey Kennedey and the Kennedey Theatres.

Lew Cody has replaced Wheeler Oakman as leading man for Edith Storey in Metro films.

Francis Ford has left for California to resume work on some of his own productions.

John Emerson is recovering from an operation which he underwent several weeks ago.

H. C. Hoagland is now in charge of the Film Division of the Committee on Public Information.

Harry Carey's production of "The Scarlet Drop" will be released through Universal exchanges April 22.

L. Case Russell has just writen "Merely Players" for World Pictures, in which Kitty Gordon will star.

Allan Rock has severed his connections with the Famous Players and has organized the Press Service Bureau.

Katherine Harris has been selected for the leading feminine role in the Metro production of "The House of Mirth."

Sam Abrams, special representative of the World Film Corp., is convalescing at his home in New York City after an operation.

Gladys Cooper, of the World Film Corporation, has been engaged to star in the English production of "The Naughty Wife."

Alice Joyce and company will go to New Orleans to take the scenes for an O. Henry production called "Cherchez la Femme."

William T. Carlton, who was associated with the Carlton Opera Company, will be seen with Madame Petrova in "Tempered Steel."

Mary Murillo, well known scenario writer, is making the adaptation of "Patience Sparhawk, and Her Times" for Madame Petrova.

Carl Stockdale, who has appeared in many pictures with William Russell, has been engaged by him for his new features with his company.

Eddie Lyons and Lee Moran have completed several new comedies for Universal, the first of which, "A Pigskin Hero," will be released April 8.

The Specialty Film Company, of Dallas, Texas, has secured the rights to "The Eyes of the World" for Texas, Arkansas, Louisiana, and Oklahoma.

R. K. Shallenberger, brother of the Arrow Film Company's president, and a state rights man in Michigan, has bought the rights for that state of "Souls Redeemed."

In the cast supporting Madame Petrova in "Tempered Steel" will be Thomas Holding, J. Herbert Frank, E. J. Radcliffe, Edith Hinkel, Helen Walton and Matilda Brundage.

At the termination of Louise Dressler's tour in behalf of the Liberty Loan she will begin a series of twelve two-reel comedies to be distributed by the World Film Corporation.

Nazimova's new picture will be called "Fate Decides," and in the cast will be Charles Bryant, Irving Cummings, Edward J. Connelly, Dodson Mitchell, Frank Currier and Nila Mac.

I. D. Howard, manager of the Isis at Winimac, Ind., and Frank Owens, manager of the Pastime Theatre of Garret, Ind., have both been drafted into the national army at Camp Taylor.

John Boy, who was formerly with the American Film Company's technical department, has been chosen for the government staff of motion picture men, and will join the staff in New York.

Several new exchanges for the exploiting of Billy West comedies have been established throughout Illinois, Wisconsin, Missouri, Kansas, Minnesota and North and South Dakota. These exchanges are in the hands of exploitation companies.

Lou Bernstein, president of King Bee Films Corporation, will celebrate the first anniversary of the company's success, with a trade showing of three new Billie West comedies, and a luncheon to those present, with Nat H. Spitzer as guest of honor.

Magnet Film Exchange has released the second of the W. H. Productions Company's Wm. S. Hart super-features, "The Bandit and the Preacher."

Pathos-comedy is the combination of
AL RAYMO

"Moving Pictures produced to order on a Cost plus a fixed fee basis."

OUR advertisement of two weeks ago meant *precisely* what it said.

We are ready to undertake the production of "special order" pictures on a basis of cost plus an agreed fee.

Beyond this point, we have no desire to share in the profits.

The negative and all the prints and rights are the absolute property of the man or woman who ordered the work and paid the bill—be he Star or "producer."

On the other hand—we are not merely renting studio space.

Our vast establishment at Culver City is operated and kept at the top notch of efficiency by a great organization. Its property rooms and properties, wardrobe and manufacturing departments render a service far beyond the price we charge.

No plant less completely equipped — less expertly manned—can, in the nature of things, render a producing service anything like as adequate and as "high-speed."

Stars who have felt themselves handicapped by the restrictions incident to the production of pictures to fit into a series with other stars; producers who have found the adequate equipment of studios for a single picture disproportionately expensive—will welcome this offer of broad facilities.

Our departments of publicity and poster-making are also available when desired.

Distribution throughout the world may be arranged on outright purchase or percentage basis with allied interests.

TRIANGLE FILM CORPORATION
1457 BROADWAY NEW YORK

FILM NEWS BOILED DOWN

Constance Talmadge, Select star, is now on a vacation.

Montagu Love is back on the job, finishing "The Cabaret."

Clara Kimball Young left New York Sunday for Los Angeles.

Mildred Delfino is back at the Triangle studios after a long illness.

Alice Brady, Select star, has just completed filming "The Ordeal of Rosetta."

June Elvidge has begun her new picture, "The Echo," Travers Vale directing.

Norma Talmadge, Select star, returned Sunday from a flying trip to California.

Emmy Wehlen, Metro star, will start for California soon, to make pictures out there.

Philip H. White is again at the Triangle studios, where he has joined the film editing department.

Myrtle Stedman has joined Shubert's "Follow the Girl" musical comedy company as prima donna.

Anders Randolf has been engaged by Harry McRae Webster for an important role in "Reclaimed."

The first episode of the new Vitagraph serial, "The Woman in the Web," will be released April 8.

Carlyle Blackwell has returned from Jacksonville, Florida, where exteriors were taken for "The Golden Wall."

Al Nathan has just arrived in New York and assumed the management of Carl Laemmle's Broadway Theatre.

Ralph Graves has been engaged by Universal to play opposite Ella Hall in the Ella Hall Special Attractions.

William Moore, formerly with the Famous Players-Lasky Corporation, has been decorated for bravery at the front.

John Adolfi is now with World Pictures, directing Barbara Castleton, in the "Heart of a Girl," by Maravene Thompson.

Ann Murdock, in "The Richest Girl," is announced for release April 8 by Mutual, under the direction of Albert Capellani.

World Pictures have purchased from Grace MacGowan Cook the picture rights to her novel, "The Power and the Glory."

Madge Evans and Johnny Hines are to appear shortly in a World Picture entitled "Clarissa," by Maravene Thompson.

Julius Steger, who has been chosen to direct the first Marion Davies picture, has started work on "Cecelia of the Pink Roses."

David Smith, brother of the Vitagraph president, will direct Nell Shipman and Alfred Whitman in "Baree, the Son of Kazan."

A. P. (Billy) Younger, until recently a member of the Triangle Film editing department, is now continuity expert for Triangle.

Vitagraph is building an outdoor studio at its Western plant. It covers a plot 300 x 300 feet. Work has already begun on the plant.

World Pictures will release on May 6, "Masks and Faces," with Sir Johnston Forbes-Robertson and fifty other stars of the English stage.

George Chase, Triangle player, is coaching a group of Hollywood youngsters who shortly will present "Little Women" at a benefit for the Red Cross.

William Russell has completed work on "Hearts or Diamonds," the first of his pictures for William Russell Productions, Inc., to be released April 22.

Franklyn E. Backer has lost the suit brought against him by the Crest Pictures Corporation, and has been ordered to pay them $2,885.26.

Ludlow F. Petty, formerly manager of the General Film branch at Cincinnati, is acting chief-of-police under the Republican administration in the city of Louisville.

Lillian Hamilton has been added to the cast of Mutual-Strand comedies, starring Billie Rhodes, and makes her first appearance in "For Art's Sake," to be released April 9.

George E. Hall, George Fitch and William Pleunion have received a cable from Herbert Brenon calling them to England to help him in making a picture for the Government.

"The Business of Life," with Alice Joyce, will be released April 8. In the cast will be Walter McGrail, Templar Saxe, Percy Standing, Betty Blythe, and Mrs. Nellie Spaulding.

Kitty Gordon has started a new World Picture called "Tinsel," which Oscar Apfel is directing. The supporting cast includes Muriel Ostriche, Frank Mayo, Anthony Merlo, and others.

W. A. S. Douglas has returned to California after a hurried trip in consultation with Lucien Hubbard, co-author of "The Wolf-Faced Man," the Western serial Diando is making for Pathé.

Vitagraph announces the following releases for the week of April 8: "The Business of Life," by Robert W. Chambers, featuring Alice Joyce; "Caught in the Web," first episode of "The Woman in the Web"; "The Home Cure," featuring Mr. and Mrs. Sidney Drew; and "Rummies and Razors," featuring Lawrence Semon.

W. H. Productions Company announce the sale of the twenty-eight Mack Sennett Keystone Comedies for the District of Columbia, Maryland, Delaware, Virginia and North Carolina, as well as "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," for eastern Pennsylvania and southern New Jersey, to Electric Theatre Supply Company of Philadelphia.

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FEATURE FILM REPORTS

"OVER THE TOP"

Vitagraph

Cast

Sergt. James Garrison Owen,	*Arthur Guy Empey*
Helen Lloyd	*Lois Meredith*
Albert Lloyd	*James Morrison*
Friederich von Emden	*Arthur Donaldson*
Mrs. Wagner	*Julia Swayne Gordon*
Mrs. Margaret McNeal	*Mary Maurice*
Madam Arnot	*Betty Blythe*
Sonia	*Nellie Anderson*
Thomas Waldron	*William Calhoun*
Geoffery Blake	*William H. Stucky*

Story—Dramatic. Taken from Arthur Guy Empey's book. Directed by Wilfred North. Features Arthur Guy Empey, Lois Meredith and James Morrison.

Remarks

The screen version differs in many respects from the book, chiefly because a plot has been injected. As a result, there is more fiction in the screen production than in the printed story. While Empey is overplayed, and the introduction of fiction is disappointing to those who had looked for a literal translation of the book, there is no gainsaying that the film presentation is excellent war material of the propaganda sort, and will take its place with "The Unbeliever," Gerard's "My Four Years in Germany," "Lest We Forget," "The Kaiser, the Beast of Berlin," and other pro-Ally, anti-German pictures. The picture demonstrates that not only can Empey fight, but he can act also.

The action opens with the honorable discharge of Sergeant Owen, portrayed by Empey, from the U. S. A., along about the time of the Mexican trouble. Chafing from military inaction, he avidly seizes upon the opportunity afforded by the destruction of the Lusitania, to enlist in the British army. Following his being wounded while on a trench raid, the scene is shifted to America, where the Sergeant is engaged in recruiting work.

The villainy of German agents in this country, headed by Friederich von Emden, under whose direction munitions plants are blown up, canned soup intended for American forces abroad is poisoned and Red Cross bandages are sprinkled with ground glass, is shown, the train of crimes ending with the abduction of Helen Lloyd, the heroine, and Sergeant Owen's sweetheart.

The highly dramatic incident of the coward, Albert Lloyd, who deserted under fire and later made good, manning a machine gun and saving his little company from annihilation, but paying the penalty himself, was well done.

Again in France, Sergeant Owen is captured by Emden, but kills the spy, rescues his sweetheart, who had been kept a captive by the German in a French chateau behind the German lines, and in a captured German aeroplane, makes his way back to the American lines.

An appetite for thrills is satisfied with several scenes depicting modern trench warfare. The hand of Empey is seen in this aspect of the picture. The photography in these scenes, several of which were taken at night, is excellent.

The few principal roles in the story are handled with eminent satisfaction. Empey is ably supported by Lois Meredith, in the leading feminine role, and by James Morrison, as Albert Lloyd, as the coward who made good. This is perhaps Morrison's best work so far. The work of Betty Blythe, a newcomer to the film world, as a French gentlewoman acting as a spy behind the German lines, also was good, as was that of others in the cast.

Box Office Value

Full run.

FILMS TRAIN SOLDIERS

TRENTON, N. J., March 28.—Brigadier-General Dean, commanding officer at Camp Dix, has ordered all the men in his command to see a film, now being exhibited at camp, which shows the required method of executing orders. The film is shown at the Liberty Theatre and the many regiments visit the theatre at various hours during the day.

"THE BLUE BIRD"

Artcraft. Five Reels

Cast

Tyltyl	*Robin Macdougall*
Mytyl	*Tula Belle*
Daddy Tyl	*Edwin E. Reed*
Mummy Tyl	*Emma Lowry*
Gaffer Tyl	*Wm. J. Gross*
Granny Tyl	*Florence Anderson*
Berlingot	*Edward Elkas*
Fairy Berylune	*Lillian Cook*
Light	*Gertrude McCoy*
Night	*Lyn Donelson*
Dog	*Chas. Ascot*
Cat	*Tom Corless*
Fire	*S. E. Popapovitch*

Story—Allegory. Founded on the play by Maurice Maeterlinck. Directed by Maurice Tourneur.

Remarks

The reviewer who has watched moving pictures for any length of time is not in the habit of using superlatives. However, nothing short of superlatives are adequate in describing the Artcraft production of "The Blue Bird." The picture is a signal triumph for the motion picture industry in general and for the producers and directors in particular.

The story is allegorical. It tells of how two little children, brother and sister, go on a quest, in the land of dreams, to find the Blue Bird of Happiness. After seeing all the pleasures of life, they find the bird in their own home.

The picture version visualizes the various vices and joys of human life in a most vivid fashion. The naive children are shown the souls of bread, fire and water in a very ingenious fashion that is a credit to Mr. Tourneur. The scenes in Heaven, the children who are waiting to be born, the den of the licentious, and the other scenes, are done in a masterly fashion.

The appeal of the picture is more or less universal. To the more serious mind it will appeal on account of the symbolism that can be extracted from the allegory; to others it will appeal merely as a work of art, while to the younger set it will appeal on account of the excellent settings and the child actors, who perform with the skill of more mature and more finished artists.

Box Office Value

One week.

"THE LOVE BROKERS"

Triangle. Five Reels.

Cast

Charlotte Carter	*Alma Rubens*
Olga Grey	*Texas Guinan*
Peter Ladislaw	*Joe Bennett*
Gerard Townshend	*Lee Hill*
Madge L'Estrange	*Betty Pearce*
Dr. Catherwood	*George Pearce*

Story—Comedy Drama. By W. C. Wonderley. Directed by E. Mason Hopper.

Remarks

The redeeming feature of this picture is the star—Alma Rubens, but Miss Rubens will not gain public favor if she continues in scenarios such as this one. She has the ability and the making of a screen favorite, but we have a sneaking suspicion that her talent is being neglected.

The story tells of how Charlotte Carter, a song writer, meets with failure in a big city, and falls in with a scheming adventuress, Olga Grey. Peter goes wild over Charlotte, and forges checks for her sake and, in order to set him free, she becomes partner with Olga in marrying herself off to Gerard Townsend, a wealthy patron of the arts. But Charlotte does not permit Olga to fleece the millionaire and, as a result, wins the love of Gerard.

The standard of the motion picture has risen, and stories with a whole lot more "pep" are required, if they are to meet with public approval. Alma Rubens plays the part of Charlotte as well as the part itself permits, but that isn't much. Texas Guinan looks more like a boarding house keeper than a schemer, but the rest of the cast perform in expected fashion.

Box Office Value

One day.

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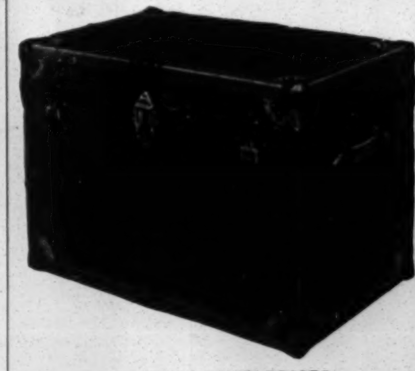

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